

Volume XXVIII

MAY • 1944

Number 5

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*The*  
MODERN  
LANGUAGE  
JOURNAL



*Published by* THE NATIONAL FEDERATION  
OF MODERN LANGUAGE TEACHERS

*Editorial Office:* New York University, Washington Square  
East, New York 3, N. Y.

*Business Office:* 450 Ahnape Street, Menasha, Wisconsin, or 284  
Hoyt Street, Buffalo 13, New York

# The Modern Language Journal

Published by

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Entered as second class matter, April 26, 1920, under Act of March 3, 1879, at the post office at Menasha, Wis. then 538, P. L. & R., authorized September 24, 1918.  
THE MODERN LANGUAGE JOURNAL is now published 8 times a year, monthly from January through May and from October through December, by the National Federation of Modern Language Teachers. Issues are mailed on or about the 20th of months named.  
The subscription price (due and payable in advance) is \$2.00 a year; 30 cents a single copy, postage free. Foreign subscriptions (including Canada and United States possessions) are \$2.50 a year net, in U.S.A. funds (New York Draft or International Money Order) single copies, 40 cents.  
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# The Modern Language Journal

Volume XXVIII

MAY, 1944

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(An index for the periodical year is published annually. Beginning with its inception in 1929, *Educational Index* covers the subject-matter of the MODERN LANGUAGE JOURNAL.)

*Published by*

The National Federation of Modern Language Teachers

# The Modern Language Journal

STAFF, 1944

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.



## *What Others Think of Us*

HENRI C. OLINGER

YOUR Editor is continuing the inquiry into the status of modern-language teaching. The responses from prominent leaders in the various fields of our American life are most gratifying. They constitute arguments in behalf of our subject, as well as new valid and practical objectives. We hope you will use these testimonials in your discussions in faculty meetings, and with your administrators and students and their parents. We need have no qualms in our future campaign. We are not fighting for our bread and butter, nor for our vested interests. We have an educational mission to perform for the benefit of American education and youth. The mastery of at least one foreign language over and above the student's field of specialization is an imperative necessity for a large percentage of the high school boys and girls in the post-war world.

Use these statements, broadcast them through your local papers and periodicals.

### DEPARTMENT OF STATE

WASHINGTON

EDWARD R. STETTINIUS, JR.

*Acting Secretary*

Knowledge in common of a language is of course not all, nor even the greater part, of international understanding, but it is an important part; and in the present period and even more especially in the period ahead of us, immediately after the victory, we cannot afford to neglect any tool that will help in the rebuilding and the remaking. One of the beneficial by-products of the war in this country has been an increased interest in learning the languages of our allies and our good neighbors. Because, for example, Brazil speaks Portuguese, colleges and universities in the United States in 1942 showed an increased registration of 172% over that of the preceding year in Portuguese language classes. Spanish is at present the foreign language most widely elected for study in our schools—a fact that again is a proof of our growing awareness of the sister republics of this hemisphere, eighteen of which are Spanish-speaking. There is also an increased interest in Russian, courses in which were offered by few American universities before our common cause on the battlefield inspired in both our peoples a widespread desire to learn the other's language as one step toward better acquaintance. I say in both our peoples, because the increased study of English in Russia has also been notable. It has been no less so in the other American republics. While United States citizens are studying Portuguese, Brazilians are undertaking English lessons with great zest and enthusiasm; and the Brazilian Government last year established a chair of the Language

and Literature of the United States in the University of Brazil at Rio de Janeiro. Similarly, a chair on United States Culture was inaugurated this year by the Paraguayan Government in the National University at Asunción. Haiti has made the study of English obligatory in all public schools. In every one of the other American republics classes in English are being taught, in many cases by radio, to groups constantly increasing in numbers and interest. In Chile, for instance, 6000 persons have written in recently to the Chilean-United States Cultural Institute at Santiago for printed sheets to accompany radio lessons in English.

It does not require a great effort of imagination to see this inter-American interest in acquiring the languages of our hemisphere extended to the whole world after the war. There was a time when only the voyager, whether realistically on ships or imaginatively by way of books, had much opportunity to use a foreign language after learning it. But now the radio brings far countries close to us, and in the postwar period we may be sure that foreign language programs—programs in a great number of foreign languages—will be accessible on the turning of the dial. To the excellent long-recognized motives for studying other languages—the broadening effects of acquaintance with great books in the original tongue, the advantages in diplomatic intercourse and business enterprises, the usefulness to the traveler in foreign lands—we may add the new benefits to be derived from radio broadcasts and from corresponding developments in the field of motion pictures.

One thing that the generally growing interest in studying other languages is accomplishing is disproof of the conviction, so long and so stubbornly cherished, that we in the United States are, by and large, inept at if not incapable of learning to employ adequately another language than our own. The thousands of our citizens who by successful study of foreign languages are breaking down that unhonored and prejudicial myth are thereby making a real contribution to international understanding and incidentally to our national sense of values.

We as a nation acknowledge to ourselves that great responsibilities and great opportunities will be incumbent upon us in the world after the war. We shall have dealings on a scale not hitherto in our experience with our sister-members of the United Nations, with our good neighbors of this hemisphere, with the countries now neutral and likewise with the countries now our foes. The peace, as we envision it, will be enduring and must be made to be continuously productive of benefits to all mankind. In that approaching world of peace and cooperation, we shall need all the mutual understanding that it is possible to achieve. The study of foreign languages will help toward the achievement.

The *Modern Language Journal* is rendering a valuable service to our people by inaugurating a series of articles setting forth the present need for

the increased study of languages and the concrete, far-reaching benefits that their acquisition will bring by enriching the lives of individuals, helping enlarge the horizons of the nation, and, in the long view and the long run, aiding to develop that international solidarity in which is the best assurance of the world's future welfare.

February 12, 1944.

THAT WE MAY KNOW EACH OTHER BETTER

ERIC A. JOHNSTON

*President, Chamber of Commerce of the United States*

Many a soldier has become more or less of a linguist under the dire pressure of war necessity. He has learned to understand and to speak the language of the people in whose country his military activities take him. He has learned the language of the enemy to help him better to conquer that enemy.

The conquests of peace are as important as the conquests of war. The United States has been projected into a new dominant position internationally. The international contacts we shall have in the future will be many times those we have had in the past.

It is essential that we understand the thoughts and aspirations of the other peoples of the world. Not merely must we be able to converse with them in their commercial language, but also we must be able to trace the soul of that people through the nuances of expression and thought found in their best literature.

In advancing toward the unlimited horizons of the future, young Americans must go forward, equipped with a knowledge of one or more of the important languages of the twentieth century. That desirable objective can be attained only if adequate emphasis is given in our schools to the teaching of languages and we must not forget that the pupils will only be about as good as the teacher who instructs them. The importance of adequate teacher training, in the modern language fields, is self-evident.

If the future peace of the world depends upon a spirit of understanding among peoples, a knowledge of the other person's language is one of the first essentials.

GRACE LINE INC.

TEN HANOVER SQUARE

NEW YORK, N. Y.

*Office of the President*

February 18th, 1944

DEAR MR. OLINGER,

I thank you for your letter of February 1st and compliment you on your idea of presenting in a series of articles a picture of the need and use of

foreign language training in this country from the standpoint of America's position in the post-war world.

Second only to our paramount aim of winning the war, the preservation of individual freedom through democratic government and free enterprise must be today one of the primary objectives of every American. To insure this, post-war employment must be created for the millions of soldiers and sailors and war workers who will return to civilian endeavors after victory is won.

I know of no better way to assure a high level of employment after the war than for our domestic economy to be stimulated and strengthened through expanding foreign trade, and it is evident that in the accomplishment of this purpose, the training of our people in the use of foreign languages must play a vital role.

We are likely after this war to face a very keen international competition in world markets. To meet this competition more effectively, it is essential that the knowledge of foreign languages shall become no less general in the United States than it is in the countries with which we will have to compete. A broad-gauge plan, calculated not only to stimulate the teaching of foreign languages in our schools and colleges, but also to facilitate the study of same in the evening hours by groups of individuals who are not able to attend our educational institutions in the daytime, must therefore have the wholehearted support of everyone.

It seems, of course, important that when prospective students are advised as to the language or languages they had better take up, careful consideration be given to the selection of such languages as are more likely to be of the greatest value. Both because of the paramount importance of our relations with our Latin American neighbors and because of the almost unlimited possibilities for expansion of inter-American trade, Spanish and Portuguese seem to be, among foreign languages, those most likely to be of immediate benefit to our students as a whole.

May I add a thought to the effect that, whatever languages are taught, it would probably be of particular help to students if the conversational method were emphasized, as this should result in the training of their ear. I say this because of the many cases coming to our notice of students who have concentrated too much on the academic and too little on the practical aspects of foreign languages, with the result that while they gained a certain ability to read and write, they found themselves unable to understand or use the spoken word when meeting foreigners. The inability to carry on a conversation, even haltingly, soon leads to a lack of confidence, followed by loss of interest and the student thus fails to retain any lasting benefit from his school instruction.

With best wishes on the success of your endeavor, I remain

Very truly yours,

D. STEWART IGLEHART

## PAN AMERICAN AIRWAYS SYSTEM

GENERAL OFFICES, CHRYSLER BUILDING, 135 EAST 42ND STREET, NEW YORK, N. Y.

*Office of the President*

Today, more than at any time in our history, knowledge of foreign languages is essential to the highest training of American youth. Such knowledge is, of course, a valuable asset at any time, even if the individual finds no purely practical use for it in his daily life. For the ability to read a foreign language, to write and to speak it freely, broadens the intellectual horizon by shedding light on rich, foreign cultures. Furthermore, it makes for a fuller understanding of the peoples with whom we share the earth.

Despite the splendid efforts of the modern language departments of our high schools and colleges to foster this knowledge of other tongues, both from the practical and cultural points of view, there has been a tendency in this country in the past—a tendency by no means confined to our youth—to minimize the importance of being at least bi-lingual and to regard English as the universal language.

What prompted such a provincial outlook? For the last century, largely as a result of our geographical position between two great oceans and our concern with domestic development rather than with foreign trade, our contacts with foreign nationals were for the most part desultory—and generally on our own terms. Citizens of the great foreign nations, on the other hand, countries in which foreign trade was the keystone of the national economy, became foreign language conscious at an early age. Peoples speaking a different language lived close to them geographically, and the majority of them had to earn their livings directly or indirectly in foreign trade, in which knowledge of other tongues was essential. Consequently, many U. S. businessmen found their associates abroad more at home in English than were the Americans in the language of the country in which they sought to do business. And the majority of North American tourists, by the same token, were able to travel through virtually any country without knowing more than the native phrases for "How much?" and "Where is the American Express Company?"

Today, however, global war has changed this picture completely. Young men and women from every American community are working side by side with their foreign allies on all of the continents and on most of the islands of the world. They are in constant association with the French, the Dutch, the Belgians, the Norwegians, the Danes, the Greeks, the Italians, the Russians, the Chinese, the East Indians, the Arabs, as well as with British nationals and colonials, whose language is the same as ours, and with the Spanish and Portuguese-speaking inhabitants of the other great Republics in our own Hemisphere.

Knowledge of these languages, and of the tongues of our common enemies, the German and the Japanese, has become a vital, practical weapon

for winning the war. Tomorrow, when the war is won, it will be equally vital in securing the peace. United Nations' leaders already have laid the groundwork for a broad program of international economic collaboration to assure the Four Freedoms in the postwar world, a collaboration which will require vastly expanded international trade and travel. Obviously, then, to meet our obligations as a great Nation in the postwar world, to help increase prosperity at home and abroad, and to cement the peace, we in the United States must become more world-minded. We must think in terms of foreign trade and commerce; we must understand our foreign neighbors' way of life and way of thinking, for our mutual benefit. We must teach our young men the economics of world trade. We must teach them foreign languages and customs. We must send them to the far corners of the world to learn the techniques of commerce and friendly relationships.

Fortunately, we have in international air transport the means of expanding foreign trade and travel to undreamed of volume. Through peacetime pioneering and war-forced development, the airplane has conquered the last geographical barrier between the nations and has reduced from weeks to hours the actual travel time between the most distant populated points on the face of the earth.

At the time the United States entered the war, more than thirty different languages and dialects were spoken in the 60-odd countries and colonies served by the Pan American World Airways. The masters of the flying Clippers, the navigation and radio officers, the flight engineers and the stewards, naturally, have to know the languages of the nations along the trunk routes they serve—from Australasia to Asia, Africa, Europe, Latin America and the American Far North. In the national airlines formed by Pan American with various Latin American Republics and with China, U. S. personnel have to know Spanish, Portuguese or Chinese, because they work with the nationals of these countries in all branches of service, from flight crews to maintenance and administration.

After the war the new era of expanded world trade in the new Age of Flight will offer limitless opportunities to American youth for careers in business, in Government, in international transport, both air and sea. Our young men and women would be well-advised to begin as soon as possible to acquire complete knowledge of the foreign languages which will be the "open sesame" for them in whatever sphere they choose for their own world career—the new era that lies just beyond the peace.

JUAN TRIPPE



## PAN AMERICAN UNION

WASHINGTON 6, D. C., U.S.A.

February 4, 1944

MY DEAR DR. OLINGER:

I have your letter of January 29th, and assure you that I am thoroughly convinced of the desirability of offering language courses in our high schools and colleges. The study of such language as may be selected by the student should be more intensive than at the present time.

During the years to come, acquaintance of our students with modern languages will be a matter of much greater importance to us than it has been in the past. It is evident that our people must acquire a better acquaintance with the point of view of our sister nations on this continent as well as that of Europe and Asia, and therefore the study of foreign languages, especially Spanish, Portuguese and French is indispensable.

Very sincerely yours,

L. S. ROWE

*Director General*

## THE RIVERSIDE CHURCH

RIVERSIDE DRIVE AT 122ND STREET

NEW YORK, N. Y.

February 5, 1944

DEAR MR. OLINGER:

I have received your letter and, of course, am thoroughly in sympathy with the work in which you are engaged. It is out of my line, however, and in view of all the writing that I am asked for, I do not see that any statement of mine about the importance of foreign language study is likely to be of use. I should simply remark that anyone who cannot see the importance of foreign language study in America now must be stark blind to the realities of an obvious situation.

Sincerely yours,

HARRY E. FOSDICK

## DEEMS TAYLOR

THIRTY ROCKEFELLER PLAZA

NEW YORK CITY

February 17, 1944

DEAR MR. OLINGER:

Much as we may abuse the British and the Canadians, I firmly believe that war between us and them is virtually unthinkable, for the simple reason that we speak the same language. In other words, we can exchange ideas at their face value.

If I know and love France, it is, I think, because I know enough French to be able to exchange ideas with French people without an interpreter. Even my poor German and poorer Italian bring me nearer to an understanding of those people than can ever be attained by my fellow Americans who know nothing of their languages.

The world will be at peace—permanent peace—when, and only when, the nations of the world have a common language. Pending the arrival of that far distant day, I can think of no more essential part of the education of any human being than a knowledge of one or more languages other than his native tongue.

I am with you one hundred per cent.

Sincerely yours,

DEEMS TAYLOR

CECIL B. DE MILLE

PARAMOUNT PICTURES INC.

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The language of art, music, the pantomimic drama and of well designed motion pictures is universal.

The language of the tongue of man is a tool of many uses and a weapon of many edges. It is a bridge and a barrier. It is the fulcrum of the scales on which war and peace are balanced so delicately.

It is far back among the things that mankind over the world gave thought to when he sought means and ways to improve himself and his brothers; to achieve civilization after barbarism.

The need for immediate better understanding between different tongues and nations of this sadly troubled world is apparent and acute.

This need may be filled by the modern language teachers in the schools, by radio, by self-study and by the screen in theatres that show foreign language films. I list them in order of their importance as I see it.

Youth, when the mind is pliant and absorbent, is the best time to acquire knowledge. Any attempt to limit knowledge or to withhold it from youth is both dangerous and autocratic.

February 29, 1944

LIONEL BARRYMORE

METRO-GOLDWYN-MAYER PICTURES

There can be no doubt of the value of foreign language study in all our schools and colleges, particularly at a time when forthcoming world reconstruction will require thousands versed in the language of others. Not only, in my opinion, are French, German, Spanish, Russian and even Portuguese to be of great value, but also, I believe, the Oriental languages. Spanish I

regard as particularly important in view of the growth and development of closer relations with our neighbors in the South. And French, aside from its value in diplomacy, will equip every American for possible realization of the dream of every American—ordering a dinner in Paris!

OFFICE OF  
CORNELIA OTIS SKINNER

February 8th 1944

DEAR MR. OLINGER:

Thank you for your letter of February 1st.

It is with much interest that I read about the series of articles stressing the importance of teaching foreign languages in high schools and colleges. I am heartily and enthusiastically in agreement with such a project.

I believe the study and learning of foreign languages to be one of the most important features of education. I believe that all Americans should try to learn at least three foreign tongues. Study and appreciation of these languages will make for the better understanding between other nations and ourselves and will contribute largely to the peace which we all pray will follow this dreadful holocaust.

Sincerely yours,

CORNELIA OTIS SKINNER

"FOREIGN LANGUAGES FOR THE 'AIR AGE'!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

## *Translation Made Tolerable*

HERBERT B. MYRON, JR.  
*Boston University, Boston Mass.*

(*Author's summary.*—This article attempts to show the necessity of careful and conscientious translation from French to English. It is a reaction against the "gist and drift" method of rapid reading or "reading for general content." It gives concrete suggestions that the superior student may work out constantly and that the average student may aim at intermittently.)

THESE suggestions are written as a guide to students who are simply translating French. Such a guide may seem out of place in the teaching of modern languages at the present time, the trend being toward the conversational and so-called "practical" use of the everyday language. And this is commendable, whether in war or peace. Nevertheless, we must view even this trend with a little perspective and understanding. For, to train a student population, whether soldier or civilian, simply in the conversational use of a foreign language is to equip that group with inadequate supplies.

Naturally, in the event that our nation assumes greater leadership in world affairs, our youth will have to speak more than a mother tongue. It will be essential that a "brother tongue" be part and parcel of his linguistic achievement. On the other hand, a student who knows only how to converse in the language of a given country or foreign area will have nothing more than a mere "speaking acquaintance" with a neighbor whom he is seeking to help. Such a "speaking acquaintance" undoubtedly may facilitate commercial relations between nations, but it will do little to bind the people of one nation to the people of another. These closer, cultural ties are the result of an acquaintance of long standing and long suffering.

"Mere translation," so-called, of a foreign text is an indispensable part of this becoming acquainted with the other fellow. It enables us to see him precisely as he is, not as we would like him to be.

With this conviction in view, the following suggestions have been compiled in the hope of restoring to the translation method the prestige that it rightfully deserves and of making it both a pleasurable and a rewarding experience to the average, serious student.

### *Translation Suggestions:*

Translation is both an art and a science. It calls for the exercise of every mental capacity that the student has: judgment, precision, clarity, taste, and even that much maligned mental function called "memory."

In general, a translation must neither be "free" nor "literal." It must be "faithful," that is to say, a faithful imitation (not adaptation or approximation) of the original. It must be faithful both to the language of the original text and to the idiom into which it is being translated. It must be faithful both to the letter and to the spirit.

For the student there are really several types of translation. Each translation requires a technique of its own.

### *I. Home Translation:*

*Firstly:* The student is assigned a passage in a text. The first thing for him to do is to know enough about the book in order to be able to judge the type of vocabulary that is appropriate as a translation. One vocabulary may be appropriate to comedy, another to tragedy. One vocabulary, rather stilted and stately, may be appropriate to the tragedy of the classical age; another vocabulary, slightly more colloquial, would be suitable to the serious drama of more modern times. From scene to scene, page to page, the mood of the author may vary, then the color of his language may follow suit. It is up to the student to decide when to use a colloquial and when to use a more literary expression.

*Secondly:* the translator must keep in mind the most important dictum of all: "Every sentence must make absolute sense." Let sense be the guide at every turn. If translators would render what the sense calls for or imposes upon the translation, three quarters of the mistakes that they make would be eliminated.

*Thirdly:* use English. Use English that is absolutely idiomatic English. So many student translators often sound as if they were using an English that might be the broken tongue of a foreigner who had just taken out his first citizenship papers. They do not realize that, in the process of getting the French out of the old country into the new, there is no half-way stop, no midway island. There is no naturalization center where the French language is half French and half English. The student must keep in mind, at all times, the imperative necessity of using absolutely idiomatic English; otherwise, he will be heard to say for "*Elle est sortie en courant*," "she came out while running," instead of "She ran out."

The essentials so far, then, are as follows: Translate faithfully, faithfully to the spirit and to the letter of the original. The result will be a faithful imitation and not a fanciful adaptation. Let sense, at all times, be the self-imposed discipline of the diligent translator. Let him use, in every phrase, a *natural* English and not one that gives the impression of being in the process of *naturalization*.

But these suggestions are all of a general type, and constant practice more than preaching will bring them about. In the meantime, here are a few more concrete and detailed suggestions for the student translator working in the quiet of his "study" at home. There is an art to looking up words in a vocabulary. For one French word several English equivalents may be listed. In all likelihood, only one word out of all those listed will fit the phrase or sentence being translated. In that case, the student, before he resorts to the vocabulary, wants a general comprehension of the sense and spirit of the

passage that he is translating. The more general the better. In other words, the more he knows about the page, the better he will translate the paragraph. The more he knows about the paragraph, the better he will translate the sentence or individual phrase. Given the general literary landscape, he will be able then to judge what exact idiomatic equivalent fits into its particular setting.

So, when the translator now turns to the vocabulary, he reads and keeps in mind *all* the translations that are given there. He then turns back to the text and fits in only that one that can possibly be used. This he tells not by fitting in first, but by rereading his sentence from the beginning, reconstructing the sequence and sense of the thought being developed, and then forcing that translation to fit that does not destroy the sense sequence that has been set up. Illustrations of this (and all other) practice will be given in class by the instructor, as he "previews" or "reviews" the lesson.

But the job is only partially done. Now that the student has fitted the correct translation to the text, he must fix it in his mind. This takes conscious and deliberate effort that must not be slighted in the haste of getting done with the translation. A translation may be fixed in various ways. One of the worst ways is to write it above the word interlinearly. Next worst is to compile a long and boring list of words and their translations. One sensible practice is to underscore the word and write its meaning in the margin of the book or at the bottom of the page. Another way of fixing it is to find what English word it resembles, even if remotely, and to secure recall by association.

At this point, the teacher can be of real help to the student. Even before he has assigned a passage for student home study, the teacher should "preview" it, pointing out all the pitfalls and confusions. He will show the student that, often, words which look alike in two languages have dissimilar meanings, and that neither, for that reason, is a "faux ami." He will point out the confusing constructions. He will spend some time on word study and the history of interesting and important words, delving both into the science of semantics and etymology. The teacher can develop in the student cautious translation habits that alone will give him respect for the work that he is doing. The teacher can help the student fix his translations. He can refer to Latin derivations, English cognates, phonemes or parallel developments in other languages. Without attempting the overerudite, the teacher must do his or her bit, not only at making the student "language conscious" but also "linguistic conscious." This will give the student the helpful impression that language study is not a matter of mere *rote* but of *reason*, and that by reason he is getting at the *root* of things. For the student who gets this impression, translation will be not only a profitable adventure in intercultural activity, but it will be a pleasure that he will become increasingly more willing to pursue.



## *II. Class Translation:*

Oral translations given in class, after a certain amount of home preparation, can be both a discouragement for the student and for the teacher who has to listen to them. On the other hand, they can be a source of pleasure to both, if certain procedures are adopted. The following have worked:

If a teacher, let us say, has assigned ten pages for home study, it is a serious mistake on his part to call at random upon any student, the next day in class, to translate just any passage at all. Few teachers themselves would be able to acquit themselves with merit at that task. The teacher, on the day the assignment is made, should, in his "preview," indicate certain well chosen passages that he will have translated in class. He should give a reason for his selection. He should tell the student what bit of truth or beauty, what treasure of sense or style is embodied in the passage that made it worthy of selection for oral classroom translation. It will be a question not so much of "motivating" the interest of the student, as of giving him "reason to respect" the work he is doing. He will see the interest of what he is doing, yes, but he will also sense the importance of it. He will see that, by doing it with care, he is making himself a little "plus sage," a little "wiser and worthier." Every branch of our educational system must seek to do that, more and more, from now on.

To return to our student, it is not entirely an unprofitable practice to let him know, a day or a few days beforehand, when it will be his turn to give a class translation. Experience has shown this instructor that such a practice pays dividends. The student works particularly conscientiously for that scheduled recitation. He reviews it rapidly just before entering the class. He starts with more self-confidence and ends up with much less of a halt and a hitch. His recitations are swift, sure and accurate. At the end of the translation, the student has a sense of accomplishment that he has not had as a result of previous experience.

Perhaps the most important suggestion that the teacher can give the student translator is that of translating slowly in phrases and pauses. This requires a knowledge, on the teacher's part, of the phrasing and pauses that are a structural feature of French syntax and style. But the student who catches on to this fundamental feature of French prose style will translate with more ease, and, at the same time, it is likely that he will transfer eventually to his own English style some of the pleasing and ever recurrent rhythms of good Flaubertian French.

The hints, thus far, for the teacher and the student involved in oral classroom translations are these: The teacher should "preview" at the beginning of the class and "review" at the end of it. He should select passages and select students to translate. He should abandon the hit or miss "sight" translation for the "sighted" translation. The result will be that inevitably he will be dealing more and more with selected students, with students who

are not only language and linguistic "conscious," but also language and linguistic "conscientious."

Finally, class attendance must signify class attention, which it does not always do. The student must listen attentively to his fellow students' translation in class, whether he deems them right or wrong. He must note each one of the translation suggestions and corrections offered by the instructor. It is best to insist that the student underscore with red pencil any word or phrase that has been brought to his attention in class, by the teacher. Then, in his review, preparatory to a written examination, the student can distinguish between the work he did for himself and that which was done in class for him.

### *III. Written Translation:*

The cutting, carving, and hewing has already been done. The student can now add the finish and polish that is the contribution of his individual taste and tact not only as a linguist but as a "littérateur." For instance, if he has been translating Chrétien de Troyes, and he happens to remember some of the poetic turns of style used in English romances of chivalry—if he has been reading Racine or Corneille and remembers a few of the phrases of Shakespeare, he will be able to utilize this material and embellish his translation without overornamenting it. This takes "background" to be sure but what is a more exciting experience, even if only occasionally achieved by the average student, than the welding of background with foreground material?

It may be argued by some that these suggestions, demanding as they are, can be carried out only by the superior student. And that is true. Still, the average student can aim at them, even if he achieves them only occasionally. At least for the sake of the perpetuation and transmission of the literary arts, it is time that we abandon slipshod accomplishments and superficial aims, and this includes the "get the gist and drift method of rapid reading." We must rid ourselves of all the meaningless methods that we have used as subterfuge for our own laziness and inadequacy. The result is bound to be an increase in exhilaration on our part and of expertness on the student's part. And these are two qualities that we sorely need and should struggle steadfastly to attain—even in this accelerated hour!

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

## *Entertaining Features in the Teaching of Modern Languages*

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*(Author's summary.—A few practical methods of making the classroom procedure more stimulating and enjoyable are presented in this article.)*

LATELY much has been written, especially in the daily press, concerning new and revolutionary methods in the teaching of modern languages. Of course, this sudden interest is principally due to the fact that the languages have been placed in the limelight by the foreign area program of the army. Again and again we hear of the phenomenal results of some miraculous system. "Soldiers learn to speak a new tongue in twelve hours," we are told. I must confess that I have never met anyone, soldier or civilian, who has actually learned a new language in such a short time. It seems hardly likely that there could have been discovered a device which would enable people to master a foreign language in such a brief span of time, especially a highly inflected tongue. In all likelihood most of these reports refer to the mastery of a substantial number of practical phrases only.

On the other hand, without any doubt, excellent results have been achieved in the A.S.T. program in the various colleges. I agree, however, with those who maintain that the remarkable accomplishment, on the part of the trainees, is not the result of a radical change in teaching methods. The abundance of time allotted for instructional purposes as well as the favorable conditions of the A.S.T.P. surroundings seem to be primarily responsible for the success of the program. Another important factor that has to be taken into consideration is the care which had been exercised in the selection of the men.

During the summer terms of the years 1942 and 1943 I taught classes in German under the accelerated program at Rutgers University. These classes met daily and, in 1942, for more than one hour a day. Ever since last summer I have been teaching army classes. In these wartime classes various methods of motivation and making the classroom procedure more entertaining have been tried out, some of which will be presented briefly in the following article.

In order to stress the realistic aspects of the language we prepared scenarios in which the students were the actors. One student, for instance, was told to start an argument with two of his classmates. After a while, a policeman played by a third student arrested the trio and brought the culprits to court where the case was tried. Witnesses were called and presented their testimony before the judge, lawyers defended their clients, and the jury listened attentively. I made it a point not to interrupt the conversation,

although this required a great deal of will power on my part in view of the corrupt grammar my ears had to listen to. But I made notes of the more flagrant errors and corrected them after the proceedings in "court." Variations of this theme were visits to stores, appearances before the O.P.A., interviews with the draft board, proposing to a girl, and others.

In the elementary classes we were reading some of the standard stories which are found in most of the German grammars, such as "Die Bremer Stadtmusikanten" and "Friedrich der Grosse und der Müller." Most of these stories were dramatized by the students. How well I remember the dramatization of the "Stadtmusikanten"! It so happened that our class met in a room of the German House which was located on the ground floor, with a door leading to the back yard. The "Musikanten" went out through that door, climbed up outside of the window, and performed so enthusiastically and noisily that they could be heard several blocks away.

I found that most of the students could sing the "Schnitzelbank" song. So, whenever someone made a particularly odious mistake, I would call out: "Ist Herr Soundso nicht ein Deutschverderber?" and the entire class would answer with great zest.

Occasionally, I showed pictures of Wilhelm Busch to the students. Some of these were without text and the students took turns in supplying the text. Others were dramatized. Also, a few short plays, such as "Der fahrende Schüler im Paradies" by Hans Sachs, were memorized by the class and produced by various teams.

Quartet games, resembling our game of authors, were introduced to the class. They consist of sets of four cards. Each set constitutes one quartet. Through proper questions, each player must secure from his fellow players as many cards as possible. Whoever has the greatest number of quartets at the end of the game is the winner. We made use of a grammatical game of this type. One set of four cards, for instance, contained the more common verbs governing the dative case. Another one consisted of some of the prepositions governing the dative or accusative case. When a player asked for a card, he had to specify the particular word he wanted and had to give an example of the use of the word. For instance, if he wanted the verb 'danken' he had to say: "Ich möchte von Herrn X. das Zeitwort 'danken'. Dieses Wort regiert den Dativ. Zum Beispiel: Wir danken dem Lehrer für unsere schlechten Zensuren." We also played a geographical game and another one with military terms. All classes took very well to this type of game.

A favorite with all students was a guessing game. One man had to leave the room. His classmates decided on some kind of object or living creature. The student then was called back and had to find out through proper questions whatever object the class had chosen. The questions had to be such that the answer would be either "yes" or "no."

Occasionally, someone started a story by telling just one sentence. His

classmates added one sentence each to the story as their turn arose. Each student making a mistake had to pay a forfeit. At the end of the tale the forfeits were redeemed. The class usually gave assignments such as making love to an imaginary girl, singing a song, or explaining the contrary-to-fact conditions to the class.

The men also seemed to enjoy the so-called "good-will" sessions of radio fame. One student sat in front of the class. The other students took turns appearing before him and airing their troubles, whereupon he poured out his fatherly advice to them.

Most of the above devices were applied to the elementary and intermediate classes. In the advanced sections we made occasional use of the quartet games and the guessing contest. But as a rule, debates, translator service, and practical problems with which the students might be confronted in real life were stressed.

Of the debates the town hall type was the most popular. Teams of five men, four speakers and one moderator, presented their views on controversial topics of their own choice. About twenty minutes were given over to the team; then the class participated in the discussion for about fifteen minutes, and the remaining part of the period was spent correcting the mistakes which had been made during the proceedings.

At other times one student represented an American officer in Europe, one of his classmates was the translator, and a third one took the part of a war prisoner, a German official, or a man from the street. It was felt that particular benefit was derived from this feature. With their unusual requests and odd grievances the men from the street usually gave rise to great merriment in the class.

Occasionally, the class was divided into committees. Each committee was under the direction of an outstanding student and discussed one phase of a common problem. After a while, the class reassembled and the chairmen of the individual groups reported the findings of their men. One of these problems was: "Should we publish a paper?" Each group treated this topic from its own specific angle, and the chairmen reported for their committees. Inasmuch as the decision was in the affirmative, a paper was produced later on.

The opening of our summer term was scheduled for July 12, 1943. Some students, however, had arrived considerably earlier and participated in a refresher course during the month of June and the first part of July. These men met daily with the same instructor for four consecutive hours. In order to provide variety in this program I frequently explained to the class a German athletic game such as "Schlagball" or "Handball." At the conclusion of the third hour the class retired then to the department of physical education, and in the fourth period the game was played. Naturally, all discussion took place in German. Very funny, of course, were the arguments between the players.

During the hottest days in June, sight-seeing tours were arranged on the campus. I had appointed guides whose duty it was to explain the scenic spots to their classmates in their own specific brand of German. In an informal manner their mistakes were corrected, and the entire group practiced the revised statements.

In October, 1943, one of our regular civilian classes in elementary German was formed. This class met three times a week. Since the arrival of our texts was delayed for some time, I decided to teach German pronunciation with the help of a "Schnitzelbank" chart which I had located somewhere in the German House. The chart was grotesquely illustrated, and my hopeful neophytes began to spell and read: "Dicke Frau, dumme Gans, grosser Ochse," and similar words. The illustrations showed the meaning of the words, so that the attention of the whole class was focussed on the chart with the result that before long, all were lustily singing the refrain. The individual members of the class took turns in leading the group. All in all, the students seemed to have an excellent time and, in their eagerness, they learned at least as well as they would have from their books. After the arrival of our regular texts, we proceeded along more traditional lines—to the dismay of the class. The conversational element, however, was stressed more than formerly. I found that the students responded, and still respond, enthusiastically to the guessing game. Unfortunately, we are up against our old problem, that is, lack of time. In three hours just so much can be accomplished.

Of course, there is no short cut to the mastery of a language. The entertaining features listed in this article are only a means of making the subject more attractive and the learning process more enjoyable. In all of my classes I stress again and again the fact that hard work and consistent effort are the only road to success. A thorough understanding of the more essential elements of grammar is the absolute prerequisite for a reasonable degree of accuracy in the spoken language.

"FOREIGN LANGUAGES—AMERICA'S NEED FOR THE FUTURE!"



## Realistic Elements in Dante's *Vita Nuova*

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(Author's summary.—The realism in the *Vita Nuova* is an argument in favor of the genuineness of the narrative and the persons mentioned. Too often the work is regarded as mere allegory and Beatrice is thought to be only idealistic symbolism.)

THE many realistic elements in the *Vita Nuova* are numerically outnumbered by the symbolistic and visionary portions of the work, so that the mere mention of the book is to give rise in the imagination of a succession of abstract ideas.<sup>1</sup> However, the realistic incidents in the *Vita Nuova* were surely experienced by Dante himself and are the tangible items that give substance to what otherwise would be ethereal.<sup>2</sup> While the realistic touches are delicate and only sketched in outline, still they show in embryo the realism of the nineteenth century and if developed and accentuated might have equalled it.

Each generation of writers is influenced by the age and environment in which it lives and flourishes, so that the mysticism of the Trecento would be quite out of setting in nineteenth century realistic literature. There is nothing quite so opposed to allegory and symbolism as the works of the last century represented particularly by the French writers such as Balzac or Flaubert who popularized realism with their *tranches de vie*.<sup>3</sup>

The *Vita Nuova* owes its chief importance to the closing lines, in which the poet voices the prophetic utterance that he hopes to say of Beatrice what was never said of anyone.<sup>4</sup> Thus it serves as an introduction to the *Divina Commedia*, in which he fulfilled this promise to an exalted degree. While the *Vita Nuova* at first glance appears to be a very simple little book, it is in reality a literary paradox, weighted as it is with the germinating seeds that find full fruition in the *Divina Commedia*.<sup>5</sup> In fact there is no complete

<sup>1</sup> The texts quoted are from *La Vita Nuova* di Dante Alighieri. Edizione critica per cura di Michele Barbi. Edizione delle *Opere di Dante*. Società Dantesca Italiana. Firenze 1932.

<sup>2</sup> Cf. Kenneth McKenzie, *La Vita Nuova* (Boston, 1922), Introd. XVII.

<sup>3</sup> Cf. René Doumic, *Histoire de la Littérature Française* (Paris, 1898), 617: F. Brunetière dans un article sur la romancière anglaise George Eliot intitient les admirateurs du "réalisme" français à un réalisme non moins minutieux, mais pénétré de sympathie humaine et relevé par le souci des questions morales.

<sup>4</sup> V.N. XLII. Sì che, se piacere sarà di colui a cui tutte le cose vivono, che la mia vita duri per alquanti anni, io spero di dicer di lei quello che mai non fue detto d'alcuna.

<sup>5</sup> Cf. Giovanni Papini, *Storia della Letteratura Italiana* (Firenze, 1937), I, 165-166: A nessuno sarà possibile darne una definizione non traditrice. Sembra, a prima vista, il racconto lirico di un amore prima e dopo la morte dell'amata ma leggendola e rileggendola ci s'accorge ch'è un libro polifonico e polivalente, di materia composita e di più facce. A volte sembra un elenco di sogni e di visioni, ora un'autobiografica lirica, ora un commento laico e poesie mistiche, ora un manuale di amorosa e religiosa pietà, ora la guida per il devoto d'una

understanding of the *Divina Commedia* without a preliminary study of the *Vita Nuova*.

As the earliest monument of Italian literary prose the *Vita Nuova* makes interesting reading to the student of Italian morphology and phonology, dating as it does from the year 1283, when the language was still strongly Latin in form and construction. The year 1283 Dante himself assigns to his first literary production, namely the first sonnet of the *Vita Nuova* written when he was in his eighteenth year. While this memorable year marks the writing of the first sonnet in the *Vita Nuova*, the book was actually composed nine years later, the fixed pattern of the work apparently taking shape in Dante's mind during that period. As to the title itself, *Vita Nuova*, scholars are generally agreed that the "new life" has reference to his renewed interest in life, now mastered by the dominating passion of love for Beatrice.

The symmetrical design of the *Vita Nuova* as planned by Dante is as usual patterned on the mystical number three, the sign of the Trinity. In the center are three *canzoni* preceded by ten short poems, nine of which are sonnets. Four short poems, all sonnets, precede the second *canzone*. Again four short poems three of which are sonnets and one almost a sonnet precede the third *canzone*. Ten short poems, nine of which are sonnets, finish the pattern.

Dante used as a literary device the two conventional poetic forms in vogue at the time, the *canzone*, song or ode and the *sonetto*, sonnet. The *canzone*, derived from the Provençal *canço*, consists of a series of stanzas in metrical structure. The final stanza is addressed to the poem itself, being shorter than the others and is comparable to the French *envoi*. In the Italian this short stanza is termed *commiato*, *congedo* or *tornata*. The second poetic form used by Dante is the sonnet which is of native Italian origin, possibly composed by Giacomo da Lentino of the Sicilian School of court poets. From its earliest appearance in written literary form it consists of a single stanza of fourteen lines of eleven syllable verses.

Many manuscripts of Provençal lyrics contain before each song an explanation in prose of the subject of the poem and the circumstances under which it was written. This prose explanation was called *razo* (Ital. *ragione*) and was given orally when the song was sung in public. This alternation of prose and poetry in the Provençal manuscripts gave Dante the idea of modelling upon this form the *Vita Nuova*.

In the *Vita Nuova* the three *canzoni* are written on an elaborate scale of seventy or more lines each. The prose connecting the poetic inserts serves as a golden chain on which are strung the three poems, each a jewel of surpassing loveliness. That the symmetrical grouping was too obvious to

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nuova santa. C'è un po' di tutto: perfino nozioni astronomiche, accenni di storia della letteratura, spunti di cabala numerica.

be mere accidental arrangement was only discovered five hundred years after Dante wrote the work. In 1836 Dante Gabriel Rossetti called attention to the arrangement of the *Vita Nuova*, but it awakened little interest. Again in 1859 Charles Eliot Norton independently discovered this literary phenomenon.

Realism in the *Vita Nuova* as in any literary genre means truth, for only verisimilitude can give the reader a sense of reality.<sup>6</sup> Realism in literature should also contain contemporaneity to heighten actuality. Impersonal observation should give reflected objectivity to what is presented. Fortunately Dante was in no way affected by positivistic and materialistic philosophy as it finds expression in the nineteenth or twentieth century literature. His realism remained only the simple art of presenting actuality.

With the characteristics of truth, contemporaneity and impersonality the realistic incidents in the *Vita Nuova* pass in succession before the reader's eyes. The poet uses with consummate art first broad strokes on his literary canvas and then with a fineness of detail fills in the completed picture with artistic accuracy. Dante was not aiming at conscious literary effect, so there is a freshness in each of the realistic scenes.

The scenic setting of the *Vita Nuova* is undoubtedly Florence, Dante's native city, although nowhere is the place expressly mentioned. On this background Dante flashes the first of his realistic pictures. One day, he tells us, he was in a church and seated in such a position that he could see Beatrice without any effort, although a considerable distance separated them.<sup>7</sup> However, there was another lady in the same line of vision, who attracted by Dante's ardent gaze, thought that his amorous looks were meant for her. This is a perfectly natural incident that is almost a daily occurrence, wherein human vanity accepts adoration as its due. Dante's attention was thus diverted to the wrong lady who reciprocated with a gracious smile.

This little *contretemps* gave rise to a clever scheme in the poet's brain to deflect public opinion from himself and his attention to Beatrice. His busybody friends were trying to find out who was the object of his affections, especially as his physical appearance was being altered by his passion. Dante resolved to build upon this incident of mistaken identity and to make use of her as a "screen lady" to divert the suspicions of others from Beatrice.<sup>8</sup>

<sup>6</sup> Cf. Addison Hibbard, *Writers of the Western World* (Cambridge, 1942) 906: . . . realism is a temper which makes every effort to treat its material truthfully and naturally, . . . it seeks to widen the bounds of human sympathy. . . . Also on page 1241 the editor summarizes realism in outline form: Studies Nature objectively. Presents contemporary society . . . Selects its facts and background from the real world but finds that world rather orderly.

<sup>7</sup> V.N., V. . . . ed io era in luogo dal quale vedea la mia beatitudine; e nel mezzo di lei e di me per retta linea sedea una gentile donna di molto piacevole aspetto, la quale mi mirava spesso volte, miravigliando del mio sguardare, che pareva che sopra lei terminasse.

<sup>8</sup> V.N. V. E mantenente pensai di fare di questa gentile donna schermo de la veritate.

To keep up the deception he even composed rhymes in honor of the "screen lady" and with supreme delicacy he says that in order not to betray the name of Beatrice he thought of a device to ward off public gossip. He took the names of sixty of the most beautiful women of the city and composed a *serventese*.<sup>9</sup> To his astonishment and delight he observed that in arranging the names in the list that of Beatrice came ninth, that is in a multiple of three. Evidently he meant by this that any other arrangement would have been impossible and would have spoiled the rhyme or rhythm.

Another detailed pen picture is the description of a young Florentine lady who was a friend of Beatrice and died while Beatrice was away from the city on a brief visit. Because of her friendship with Beatrice she received notice from Dante, who says that he saw her lifeless body lying in the midst of many ladies who wept over her piteously.<sup>10</sup> Here the funeral customs of thirteenth century Florence are suggested, to be further corroborated by Boccaccio in the Introduction to the *Decameron*.<sup>11</sup> Boccaccio writes that it was the custom in Florence for the female relatives and neighbors to assemble in the house of the person who had died, while the male relatives and friends remained outside. When the body was carried to the church the men and women still remained separate.

Dante's grief at the death of this young woman was only due to the fact that he recollected having seen her in the company of Beatrice, and he adds, "I could not refrain from shedding a few tears."<sup>12</sup>

A realistic touch is given a wedding scene where Dante was conducted by a friend. The latter thought he would give the poet pleasure by introducing him to many beautiful women. According to Florentine custom each invited guest might bring along another. When Dante asked his friend why they had come, he was told that they were to give the ladies the ordinary social attentions of polite society.<sup>13</sup>

The ladies were assembled about the bride, as it was the custom of the time that these maids of honor (in our modern phraseology) should bear her company when she sat down for the first time at table in her husband's house. Divining that Beatrice was among the number, Dante leaned back against a mural painting that ran around the walls of the house. He thought thus to support himself to meet the gaze of Beatrice as she passed by. Neither tapestry nor pictures on wood were in vogue in Florentine houses

<sup>9</sup> V.N. VI. E presi li nomi di sessanta le più belle donne de la cittade ove la mia donna fue posta . . . e compuosi una pistola sotto forma di serventese.

<sup>10</sup> V.N. VIII. . . . le quali piangeano assai pietosamente.

<sup>11</sup> Cf. Giovanni Boccaccio, *Il Decameron* (Milano, 1939) I, 45: Era usanza (si come ancora oggi veggiamo usare) che le donne parenti e vicine nella casa del morto si ragunavano, e quivi con quelle che più gli appartenevano piangevano; e d'altra parte dinanzi alla casa del morto co'suoi prossimi si ragunavano i suoi vicini et altri cittadini assai . . .

<sup>12</sup> V.N. VIII. . . . non poteo sostenere alquante lagrime. . . .

<sup>13</sup> V.N. XIV. "Perchè semo noi venuti a queste donne?" Allora quelli mi disse: "Per fare sì ch'elle siano degnamente servite."

in the Trecento, hence the verisimilitude of this detail. The realistic episode is further heightened by the fact that the ladies began to make fun of Dante for his helplessness and pathetic attitude. They even kept up a joking conversation with Beatrice on Dante's condition, until mercifully Dante's friend drew him outside and in all innocence asked him what was the matter.

The following scene is described with vividness and charm having the open air as its setting. Dante passed by a group of ladies who were amusing themselves by conversing out of doors.<sup>14</sup> Although he had tried to keep his love for Beatrice a secret, he had not been successful. Certain ladies in the group already knew of his love, having been with him in circumstances that had made it known.

As Dante passed by the group, he was addressed by one lady "of sweet speech."<sup>15</sup> He approached them perceiving beforehand that Beatrice was not among them. They nodded and laughed one to the other, expecting Dante to be the first to break the silence. Finally one of them addressed the question to him that was evidently perplexing them. "Why do you love a lady, the sight of whom causes you to faint?"<sup>16</sup>

Of course he knew to whom they referred, but he gave an equivocal answer. "The end and aim of my love was the salutation of this lady," he answered them,<sup>17</sup> giving them to understand that he felt himself well repaid for his hopeless love, if only he might compose poems in her praise. Then follows a conventional disquisition on love with which Provençal literature of the time was replete. Dante says the ladies continued to talk together, adding the delicate touch that just as snow mixes with rain so did sighing mingle in their conversation.<sup>18</sup>

The death of Beatrice's father is presented in a realistic manner that impresses the reader with its accuracy of detail. Dante says that Beatrice's grief was that of a good child lamenting the death of a good parent. He adds that she was good in a supreme degree and her father according to the testimony of many was of exceeding goodness. Dante here lays stress on *buon*, *bontade* and *bono*.<sup>19</sup> If we can place credence in some authorities, Folio Portinari died December 31, 1289, after serving the city of Florence several

<sup>14</sup> V.N. XVIII.

<sup>15</sup> *Ibid.* . . . di molto leggiadro parlare. It is generally thought that the lady who addresses Dante is the Matelda of *Purgatorio*, XXVIII, 40 and XXXIII, 119.

<sup>16</sup> V.N. XVIII. "A che fine ami tu questa donna, poi che tu non puoi sostenere la sua presenza?"

<sup>17</sup> *Ibid.* . . . lo fine del mio amore fue già lo saluto di questa donna . . .

<sup>18</sup> *Ibid.* . . . e sì come talora vedemo cadere l'acqua mischiata di belle neve, così mi pareva udire le parole uscire mischiate di sospiri.

<sup>19</sup> V.N. XXII. . . . e nulla sia sì intima amistade come da *buon* padre a *buon* figliuolo a da *buon* figliuolo a *buon* padre; e questa donna fosse in altissimo grado di *bontade*, e lo suo padre, sì come da molti si crede e vero è, fosse *bono* in alto grado . . .



times as prior.<sup>20</sup> He founded the hospital of Santa Maria Nuova in 1288 and was buried within its precincts. His six sons and five daughters including Beatrice are named in his will.

According to the funeral custom already mentioned, the men and women had assembled in separate groups at the house where Beatrice was mourning her father's death. Later in Dante's hearing certain women passed in and out of the house, speaking of Beatrice's great grief. Dante continued to sit in an inconspicuous place in the hope only of hearing how Beatrice was supporting her grief. Otherwise he would have gone off to give vent to his own emotion.

Once when Dante was seized by an illness that lasted nine days in his delirium he had a vision of Beatrice in death, although she was still alive. In the midst of the visionary symbolism there is a framework of very prosaic realism. He was being attended in his sickness by one of his two younger sisters. Crying out in his pain, Dante frightened his little sister, who was led away from the bedside by older women. They thought he was having a bad dream and said to him sharply, "Wake up! don't be alarmed!" He returned to consciousness just as he was about to exclaim, "O Beatrice, blessed art thou!"<sup>21</sup> He was covered with confusion at the thought that they might have heard the name he pronounced.

When he returned to health, he composed a *canzone* on this incident. It is interesting to note that for dramatic effect he begins in the middle of the story and tells of the fright of the young lady sitting at his bedside. Then he relates the delirious dream up to the point where the women awaken him.

The death of Beatrice herself belongs rather to the realm of symbolism than of realism, so reverently does the poet treat it. However, after her death Dante was visited by one whom he called his "second best friend," by which we are given to understand Manetto Portinari, Beatrice's brother.<sup>22</sup> Guido Cavalcanti, Dante's poet guide and teacher, was first in his affections. Manetto asked Dante to write something in memory of a lady who had just died, but disguised his speech, says Dante, so that he seemed to be speaking of another recently dead. When Dante realized that the reference was an indirect one to Beatrice, he promised to compose the poem in which he could give an outlet to his own lamentation.

That Dante was a painter as well as a poet he tells us himself in the *Vita Nuova*. He says that after the death of his lady he was thinking of her and drawing an angel on certain tablets.<sup>23</sup> While he was thus drawing, he

<sup>20</sup> Cf. D'Ancona e Bacci, *Manuale della Letteratura Italiana* (Firenze, 1928) I, 284.

<sup>21</sup> V.N. XXIII. "Non dormire più," e "Non ti sconfortare."

<sup>22</sup> V.N. XXXII.

<sup>23</sup> V.N. XXXIV. . . . sopra certe tavolette. Cf. McKenzie, *op. cit.*, 125. " . . . presumably small panels of a sort used by beginners in drawing, some six inches square. The material was probably boxwood or old fig, possibly parchment, with a surface smoothed, cleaned and carefully primed with bonedust.



turned around and saw certain men to whom it was fitting to do honor. They had been observing him for sometime without Dante's being aware of it. The poet arose at once and greeted them, excusing his seeming impoliteness by saying, "Another was with me just now, that is why I was meditating."

This realistic incident has been immortalized by Robert Browning in "One Word More," from which the following relevant lines are taken:

Dante once prepared to paint an angel:  
Whom to please? You whisper, "Beatrice."  
While he mused and traced and retraced it, . . .  
Dante, who loved well because he hated,  
Hated wickedness that hinders loving,  
Dante standing, studying his angel,—  
In there broke the folk of his Inferno.  
Says he, "Certain people of importance"  
(Such he gave his daily dreadful line to)  
"Entered and would seize forsooth the poet."  
Says the poet, "Then I stopped my painting."  
You and I would rather see that angel,  
Painted by the tenderness of Dante,  
Would we not?—than read a fresh Inferno.  
You and I will never see that picture.  
While he mused on love and Beatrice,  
While he softened o'er, his outlined angel,  
In they broke, those people of importance":  
We and Bice bear the loss forever. . . .

In the solitude of his room Dante grieved for some time over the death of Beatrice. However, one day he raised his eyes to look out of the window and there saw a beautiful young girl at an opposite window.<sup>24</sup> Her sympathetic eyes met his and so much pity was in her whole face that Dante says the sum total of human sympathy was concentrated there. His first impulse was to avoid her, but later yielding to temptation he looked across at her many times, soothing his conscience by saying that she reminded him of Beatrice. Thus arose the well known incident of the "lady of the window."

Boccaccio tells us that Dante married Gemma Donati one year after the death of Beatrice. Can Gemma be the "lady of the window"? Dante himself showed a certain apologetic attitude in describing what he later regarded as an episode of unfaithfulness to Beatrice. He tried to persuade himself that the "lady of the window" only attracted him because of her similarity to Beatrice. He believed his eyes did wrong in beholding her in any other light than in sympathy for Beatrice.

The final realistic scene is that of the pilgrims en route to Rome.<sup>25</sup> Even in our day the description of crowds and especially of Roman pilgrimages has perennial attraction for writers. Thus Franz Werfel's *Embezzled Heaven* and *Song of Bernadette* present the same scenes of crowds on a grandiose

<sup>24</sup> V.N. XXXV, XXXVIII.

<sup>25</sup> V.N. XL.

scale.<sup>26</sup> In Dante there is a feeling on the part of the reader that he is an onlooker rather than a partaker of the scene enacted on the poet's literary canvas.

The Jubilee Year of 1300 is generally thought to be the cause of so many pilgrims passing through Florence on their way to Rome. There they were privileged to gaze on the *Sudario* or *Veronica* as it was more popularly called. The *Veronica* (true image) is the imprint of Christ's face on a handkerchief which was handed to Him by a woman in the crowd to wipe the sweat from His countenance on His way to Calvary. For many centuries it has been preserved at Saint Peter's and is periodically shown to the faithful for veneration.<sup>27</sup>

Dante says these pilgrims walked through the street in the middle of the city, possibly the one on which the Portinari family lived, for he goes on to say it was the street on which was born, lived and died that "most gentle lady."<sup>28</sup> He continues to avoid mentioning by name the city of Florence as if it were too sacred a thing, transcending human speech. Again it may be that so poignant was his grief at being exiled from his native city of Florence that the mere mention of the name was comparable to reopening a deep wound.

As the pilgrims went through the city, Dante meditated on the possible thoughts that were occupying their minds, thoughts of home and concern for those left behind. He could not refrain from adding that since these travelers came from such distances, the chances were that they had never heard of Beatrice.<sup>29</sup> If they were from a nearby place, they would be bound to be touched with sorrow by merely passing through the city once inhabited by Beatrice, because Dante would recite to them a sonnet on this sad topic.

The poet then proceeds to give a philological division of the word "pilgrim." He says that *peregrini* is to be understood in the broad and also narrow sense of the word; the wider meaning is that of a traveler who is outside of his native land; the more restricted meaning is that of one going to or returning from the tomb of Saint James at Compostella in Spain. Compostella or "field of the star" has for the origin of its name the tradition that a star in the ninth century pointed out the Apostle's burial place in Galicia in the northwest corner of Spain. The second group of pilgrims is

<sup>26</sup> Cf. Franz Werfel, *The Song of Bernardette*, trans. by Ludwig Lewisohn (N. Y., 1942), 568 ff. Werfel even chooses for the time, "a Holy Year, the thirty-third of this century." Also *Embezzled Heaven*, trans. by Moray Firth (N. Y., 1940) III, *A Pilgrimage* describes a group of devout pilgrims from Austria to Rome.

<sup>27</sup> Cf. Francesco Petrarca, *Il Canzoniere* (Milano, 1937) Sonnetto XII: Come il pellegrino va a Roma per veder l'immagine di Cristo nel Sudario, così il poeta va cercando un volto di donne che somigli a quello di Laura.

<sup>28</sup> V.N. XL.

<sup>29</sup> V.N. XL. "Questi peregrini mi paiono di lontana parte, e non credo che anche udissero parlare di questa donna, e non ne sanno neente. . . .

the *palmieri*, who often go to the Holy Land and bring back a piece of palm on their return as a souvenir. The third group is the *Romei*, more specifically those who go to Rome.<sup>30</sup>

So Dante closes the realistic incidents all unconsciously portrayed for us who read and study the *Vita Nuova* six centuries after he wrote it. The true value or purpose of listing them lies in the fact that they prove the reality of the narrative and the persons mentioned. The *Vita Nuova* cannot be summarily explained away as being fictitious symbolism, for the realistic elements argue too strongly in favor of reality.

<sup>30</sup> V.N. XLI.

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

"FOREIGN LANGUAGES—AMERICA'S NEED FOR THE FUTURE!"

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

## *Public Speaking in a Foreign Language*

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(*Author's summary.*—It is believed that pupils acquire the same self-confidence and fluency in a foreign language as they derive from public speaking in English. Students have an opportunity to compete with their classmates in a contest which stimulates their interest in correct expression and enunciation and the superior ones have a chance to develop originality in composition.)

AMONG the variations of everyday procedure which the author has tried successfully in Spanish, French and Latin classes, there is one which develops accuracy of pronunciation and at the same time promotes self-confidence. This may be called "story telling"—or the corresponding term in whichever language one is teaching—and lends itself to a variety of adaptations to the needs of the pupils and the preferences of the teacher. Let us describe a typical lesson of this kind.

A week or two in advance, the class is told that on a certain date an entire period will be devoted to oral recitation from memory, based on a selection—not yet reached—in the reader. This selection, which should be rather long—perhaps a page or a page and a half—is then read aloud in short sections, which is first read by the teacher, and then by teacher and pupils. The rules of the contest, so to speak, are then explained.

In lower term classes, the assignment is to memorize any part or all of the selection; but for students in the third or higher semesters of the subject there is a choice between memorizing from the text and learning an original composition in the language studied. Such compositions, likewise based on the assigned passage, should be prepared as soon as possible after the announcement of the oral lesson and should be submitted to the teacher for correction before being committed to memory. Dramatic texts are particularly suitable for summarizing in the pupil's own words.

At least once more before the date set for the speaking, the selection is read aloud and the class is drilled on especially difficult words, which, incidentally, are not exclusively the longest ones. In class, on the day preceding the oral lesson, the meaning of the assigned passage is studied, though its significance has doubtless become clear to a large majority through prolonged study of the original.

The next day, the teacher calls on as many students as time permits, trying to choose on the first such occasion a representative cross section of the class from the point of view of scholarship. On later occasions, special effort may be made to call on those who were absent or unprepared on earlier lessons.

The pupil comes to the front of the room on either side of the teacher's desk and speaks as long as he has anything to say. Prompting is not per-

mitted, but the speaker is allowed to repeat or omit passages in the lesson. He is, however, urged not to pause so long as to monopolize too great a portion of the period. While he is speaking, the teacher takes notes on errors and counts their number. This can be made to serve the two-fold purpose of subsequent class drill and scoring of the speaker. The class is asked to follow the speaker with books open—of course the speaker is not allowed the use of book or notes—and help count the number of words spoken. It is usually best to have a committee of three, seated in various parts of the room, act as official counters.

Usually, the speaker's score is the number of words spoken, minus the number of errors. If, however, the words uttered do not form a coherent whole, the teacher's judgment, rather than the total of correctly pronounced words, should be the principal factor in determining the speaker's relative standing. In most classes, there is substantial agreement as to the number of words in a speech; but in case of dispute, a second committee of arbitration may be appointed. Furthermore, the exact count is generally of slight importance, as the speaker's relative position among his fellow orators does not, as a rule, depend upon it.

Those who are delivering an original speech hand their written version to the teacher, who determines both the number of words memorized and the number of errors.

The lesson may be concluded by calling for volunteers to beat the record of the best previous speaker. If a speech is interrupted by the bell closing the period, the pupil who has the floor may be given the choice of stopping without being graded or of continuing and receiving a "detained slip." The teacher will endeavor to "even up" the turns in the course of the semester; but it is understood that, except in very small classes, everyone cannot reasonably expect to recite every time there is a "story telling," a situation analogous to that in practically all classes at all times. It must also be explained that it would be unfair to permit the rest of the class to recite after school or at a later date, as this would give the deferred pupils extra time for preparation.

Grading of this type of lesson is of course competitive, depending on the pupils' net scores. For original work, the scores earned may be weighted so that, for example, one hundred words may be considered the equivalent of one hundred and twenty-five or more taken bodily from the text.

Undoubtedly, many objections may be found to this sort of lesson, especially by those theoretical experts who have scarcely seen the inside of a classroom since their last semester in first term Latin. Granting many imperfections, we may still be justified in claiming as the merits of our "story telling" an improvement in pronunciation, an increased interest in the subject, and a development of self-confidence. It is a valuable auxiliary to the public speaking of the English classes; and for those who lack that

type of training, it fills the same need, teaching them to face their fellow students and speak on their feet with attention to thought, enunciation and emphasis. Moreover, if care is exercised in selecting the assignment, the student is enriched by learning a passage of good literature. Finally, the competitive nature of the exercise stimulates interest and simulates a real life situation. Of course, the above suggestions are not in any sense fixed rules and should be regarded as subject not only to modification by the teacher's own individuality, but also doubtless to further development and improvement.

**"AMERICANS, AWAKE TO LANGUAGE NEEDS!"**

**"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"**



# *The General Language Course in the College Curriculum*

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(*Author's summary.*—Objectives of the purely cultural college course in General Language are broader than those of the corresponding secondary school course. While a vital function of the college course is the preparation of prospective language teachers, students of the social sciences should also derive benefits. Methods and subject matter depend on the level at which the course is given, but the pattern of instruction should be built around a survey of existing languages and their relationship and historical development without attempting a working knowledge of any particular language.)

THE subject of General Language in our junior high and high school curricula is now looking back to a development of some twenty years; it has weathered the storm of its critics, and while there have been few data on its growth within the last two years, it may safely be said that the subject is here to stay. The reason why it took root as it did may be due to the fact that from the outset it aimed to fulfill a definite purpose. The fact that there are two schools of thought on the methods to be applied, viz. whether or not to include sample lessons of different languages, may strengthen rather than weaken the contribution that this subject has to make. The objectives of such a course have been aptly defined, most recently by Professor Tanner in his article: "The Place of General Language in the Modern Secondary School Curriculum"<sup>1</sup> and by Miss Ernst in her analysis "General Language."<sup>2</sup>

The same can by no means be said of the college course, which, for lack of a better name, might be called "General Language." Entering in medias res, we encounter the first stumbling block, for the student, as indeed any one not familiar with the subject, will immediately ask what "General Language" is, and if he hears that it is a purely cultural course in which no language is taught as such, the issue becomes even more confused. Taking cognizance of this fact some institutions describe the course as "Language Arts Survey," "Foundations of Language," "Development of Language," or "Survey of Languages," but such descriptions do not tell the whole story. The last two titles seem especially deficient for how could development be considered without survey and vice versa? So for want of a better all-inclusive term, we still have to fall back on the title of "General Language."

## *Objectives*

To arrive at a definition of the aims of such a college course, it must first be considered at what level the course is to be given. The answer to

<sup>1</sup> *Education*, April, 1942, pp. 492-496.

<sup>2</sup> *High Points*, June, 1942, pp. 19-28.

this question is closely bound up with the general educational policy of the college in question. If the curriculum is built upon general freshman orientation or survey courses, the course, if included at this level, would serve as a gateway to and motivation for foreign language study. Additional gains would be the development of linguistic consciousness and a better appreciation of the native language and its relationship to other tongues. Much will depend upon the manner of presenting the subject matter at this stage whether the student is attracted to intensive language study or will merely fulfill the requirements of the curriculum.

In another type of curriculum which stresses the value of integration courses in the senior year, the main function of a terminal General Language course would be to give a bird's eye view of the relationship between English, the foreign language in which the student specialized and other languages in the world. The curiosity of an intelligent French major should be aroused as to what Spanish or Italian is like and why there is a kinship; the German major may well ask himself what other European tongues stem from the same source and why English is called a Germanic language. If a student has pursued studies in several languages, he will want to find out about others to see if he might want to learn any of them and what would be the relative difficulty of acquiring a working knowledge.

The third possibility of placing the course and perhaps the one that is mostly and most conveniently applied is to give the course as an elective for students of any class. This will make greater demands on the resourcefulness of the instructor who has to shape his course to suit the needs of his students, but it should attract students who have no special inclination toward the study of languages, as, e.g. the student of social sciences who for reasons of dislike or preoccupation with other fields has not studied languages any more than he had to. The percentage of such students in a General Language course can be higher than is customarily assumed. Certainly, at a time when our armed forces are spread all over the world, and when we are preparing for the task of reconstruction after the war, a fundamental knowledge of what languages are spoken and where, is of considerable importance even to a student who does not major in a language.

In addition to the foregoing aims, the primary *raison d'être* of the course in college is to give the prospective high school language teacher the preparation necessary for teaching the subject of General Language. While the effort toward this aim on the part of the student is not at all comparable to that of making a competent Spanish or French or German teacher, it must not be assumed that any language major with this additional course could teach the subject. Rather, the knowledge of facts gained must be supplemented by a course in the methods of teaching the high school course which offers many unique problems quite apart from those in other foreign language courses. In a recent article Professor Lawler calls attention to this obligation of the college when she says:

"If the [General Language] courses are going to increase rapidly in the next few years, as they bid fair to do, it would seem inevitable that colleges must soon offer for prospective teachers of general language some preparation in linguistics and comparative philology."<sup>3</sup>

To sum up, the objectives of the General Language college course are

- 1) generally, to enable any student to develop linguistic consciousness, thus bringing about a better understanding of the native English and a sympathetic attitude toward other languages and peoples who speak them, and to a lesser degree, to determine the choice of a language for special study.
- 2) specifically, to enable
  - a) the foreign language student to prepare himself to teach the subject in the secondary school, to gain an understanding of the relationship between the language(s) chosen for special study and those related to it (them), to be able to identify other major languages, and to lay the foundation for future studies in comparative linguistics.
  - b) the English major to connect his native tongue with foreign languages through the study of their common origin and relationships.
  - c) the student of social science to attain a sympathetic understanding of differences of peoples due to language, to create a broader international outlook which, most especially, should be a factor of advantage in problems arising in the reconstruction period after the war.

### *Presentation*

With the above aims in mind, the subject matter to be covered readily comes under two headings, i.e. a survey of the languages now extant and an examination of their historical development; in other words, taking stock of what we have and then investigating how it came to be what it is.

In giving the customary classification of language families the relative value of the different groups should be weighed on the basis of the number of speakers, the extent of literature and the political importance, somewhat like Professor Pei's presentation in his book *Languages for War and Peace*. Since the consideration of the development of language will, for practical reasons, limit itself to European languages, a more detailed study of Chinese or of the American Indian languages, or of any non-Indo-European language, such as Hungarian, in fact of any out-of-the-way language that may be of interest to the class, could be included here, possibly in the form of reports from those students who make these the object of their special study.

<sup>3</sup> *The Classical Outlook*, Jan. 1940, pp. 34-35.

The study of the historical development will start with the theories of the beginnings of speech and writing, then define the nature of different kinds of change, notably in meaning, vocabulary and phonetics. This latter subject presupposes a knowledge of the workings of the speech apparatus and of the phonetic terminology, and while in the writer's opinion, instruction in phonetics should not be part of this course, a simple review of it would seem indispensable to make certain that the student understands the nature and reasons of phonetic changes. A discussion of the various stages of writing might lead via Egyptian and Babylonian to the Hebrew and Greek alphabets, and the development of the Greek language could be discussed. Once the student has learned the Greek alphabet—our fraternities have already helped him in this—the Cyrillic alphabet could be introduced, and the student will thrill to being able to read a few simple words in Greek and Russian. Comparison between the three large European language groups, i.e. the Romance, Germanic and Slavonic, would now be in order before embarking on a detailed study of the Romance group, beginning, of course, with Latin, and the Germanic group. English would thus logically be the last language discussed, and the consideration of the history of English can be more or less intensive as time allows and will depend on whether or not the college offers a separate course on the History of the English Language.

The above pattern would seem to include the minimum of facts that should be incorporated in the course, although the order of procedure may be decidedly individualized according to the linguistic background of the instructor and the special interests of the student body. Any discussion of the story of writing and of alphabets could, e.g., be kept separate from the spoken language; on the other hand the set-up should be kept flexible enough to include consideration of other related topics, such as sign language, the Morse code, the writing of the blind, etc. if there is enough interest in any of these topics.

Presentation of the material and class work are unfortunately still handicapped by the lack of an all-inclusive textbook. Scott, Carr and Wilkinson<sup>4</sup> is probably the most serviceable book in the field, but gives only essentials and has to be supplemented by outside readings; however there is a sizeable number of source books from which to glean information.<sup>5</sup> The mere fact that other sources have to be consulted directs the students' work toward term papers or oral reports on topics of research and gives each student a chance to investigate a particular problem in which he may be or become interested. This pattern of student activity should be supplemented by laboratory exercises on cognates, tracing changes, etc. Individual comparative studies of texts from various languages by the students may be

<sup>4</sup> *Language and its Growth*, Chicago, 1935.

<sup>5</sup> A selected bibliography is given by W. L. Carr in *The Classical Outlook*, Jan. 1940.

made the basis for inductive conclusions (however faulty they might be in the beginning) as to the relationships of languages and their common origins. Interest will also be stimulated by having the students gather and comment on magazine articles on the subject of languages.

There is hardly any time that is more propitious than the present to promote such a course and prove its value in the building of a sound and well rounded college curriculum. The tremendous language program instituted by the armed forces is doing its bit—as has been recently pointed out in this publication—to make Americans at last language-minded. Granted that there is no scholarly value in the many articles on word origins or foreign languages which now appear frequently in popular magazines, they nevertheless focus the public's interest on language as the common denominator of mankind and help to dispel such popular notions as Russian being a language too difficult to learn, not to mention Chinese or Japanese which allegedly could be mastered only by prodigies.

It will not be possible to measure immediately and reliably the benefits derived from such a course, but then that holds true more or less of any course given as a survey. Critics and those who are skeptical of the validity of a course unless it produces immediate tangible results should be reminded that although the information gleaned may not have any immediate application or show its usefulness in concrete statistical data, yet the knowledge absorbed may show itself sometimes much later and in a most unexpected manner. To know that the Japanese have difficulty pronouncing an "I" or that a Portuguese can understand a Roumanian better than a Bulgarian can, that common racial and linguistic kinship between Bulgarians and Russians has something to do with the fact that they are not at war with each other, may on the surface seem but interesting facts of the Believe-it-or-not type. Yet it is knowledge like this that is saving the lives of Americans right now, for many an American boy has been saved when pass words used in the Pacific included the "I" to trap the Japanese. And if there is a course that imparts knowledge of facts which may under certain conditions save but one American life, can anybody deny its usefulness in the college curriculum?

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### EXECUTIVE COMMITTEE, NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

#### SECRETARY'S REPORT

Conditions beyond the control of the Executive Committee—the urgent request of the O. D. T. that no unnecessary traveling be done—made it impractical to hold the 1943 Annual Meeting in December. The Secretary sent out a mail ballot, and the almost unanimous vote in reply was in favor of holding no meeting and of “freezing” the present officers for another year. This vote of the Executive Committee members with regard to the Annual Meeting was quite in line with action taken by other national language associations, none of which held meetings either of groups or committees.

There is, therefore, no report for 1943 of an Annual Meeting of the Executive Committee of the National Federation. Financial reports of the Treasurer and of the Business-Manager of the *Modern Language Journal* are printed as usual, however, and appear in this issue. Herewith, in addition, it might not be out of place for the Secretary to give a brief report of the activities of the Federation during the past year.

Continuing the campaign for new members and subscribers to the *Journal*, which was inaugurated in 1942 by a committee headed by President Pitcher, the Secretary sent out an additional 1500 invitation-letters to teachers throughout the country. This campaign has now covered nearly every state in the Union, and has added a goodly number of new subscribers to the *Journal*. Active campaigns for new members have been carried on also by the Central West and South Association and by the New England Modern Language Association.

Regional Committees have carried on a campaign of enlightenment and propaganda in an effort to reach the public through newspapers and other agencies. Conspicuous among these groups are the committees headed by Professor Henri C. Olinger in New York and by Professor Joseph Brown in New England.

The Secretary journeyed to New York City in November to preside at a Foreign Language Conference and to speak in behalf of the National Federation and the *Modern Language Journal*. This meeting was the tenth annual conference to be held under the auspices of New York University, and was organized by Professor Olinger, the newly-elected Managing-Editor of the *Journal*. A very interesting and excellent morning program, followed in the afternoon by panels in the various languages, attracted nearly 500 teachers and educators from New York City and State, as well as from New Jersey and Pennsylvania.

Due credit should be given to President Pitcher for his activity throughout the year in behalf of the modern languages. In addition to extensive letter-writing and propaganda work, he secured and furnished to the Secretary for the membership campaign many of the lists compiled by states of modern language teachers. At present he is working to prepare the Federation to take an active part in the movement which will affect the teaching of the modern languages in the future, as a result of the experiments with intensive language courses now being tried out by the Army and the Navy.

Respectfully submitted,  
CHARLES W. FRENCH, *Secretary*



## TREASURER'S REPORT FOR 1943

*Permanent Fund**December 21, 1943*

U. S. Postal Savings Bonds as per attached statement from First National Bank, Boston, Massachusetts. . . . . \$5,000.00

*Checking Account**Receipts*

<i>Jan. 1, 1943</i>	Balance on hand . . . . .	\$1,537.64
<i>July 21, 1943</i>	Check from Professor Doyle on account of Committee on the Place of Foreign Languages in American Education. . . . .	38.73
<i>Sept. 1, 1943</i>	Check from Professor Doyle, Business-Manager of the <i>Journal</i> in 1933—Final liquidation of "frozen funds" from "Bank Holiday" of that year. . . . .	57.65
<i>Dec. 31, 1943</i>	Check from Business-Manager—Profits from <i>Journal</i> , 1943. . . . .	787.33
		<hr/>
		\$2,421.35

*Expenditures*

<i>Dec. 30, 1942</i>	Railroad fares of Federation officers to Annual Meeting in New York City. . . . .	\$ 129.03
<i>Dec. 30, 1942</i>	Expenses of Annual Meeting. . . . .	1.55
<i>Jan. 26, 1943</i>	Check to Business-Manager—Overpayment on profits from "Language Leaflets". . . . .	1.00
<i>June 1, 1943</i>	Check to First National Bank, Boston—Care of bonds in Permanent Fund. . . . .	5.00
<i>June 21, 1943</i>	Salary of Secretary-Treasurer. . . . .	200.00
<i>Sept. 1, 1943</i>	Check to Mr. Holzwarth—Editor's share in funds of <i>Journal</i> frozen during "Bank Holiday" of 1933. . . . .	36.03
<i>Dec. 28, 1943</i>	Railroad fares to New York of Secretary-Treasurer to preside at Language Conference held at New York University. . . . .	15.24
<i>Dec. 29, 1943</i>	Expenses of President's office for 1943. . . . .	14.80
<i>Dec. 29, 1943</i>	Expenses of Committee on the Place of Foreign Languages in American Education—Printing, postage, grants to sub-committees, etc. . . . .	119.92
<i>Dec. 29, 1943</i>	Expenses of Secretary's office for 1943. . . . .	15.00
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		\$ 537.57
		<hr/>
<i>Dec. 29, 1943</i>	Balance on hand in Checking Account. . . . .	1,883.78
		<hr/>
		\$2,421.35

Respectfully submitted,  
CHARLES W. FRENCH, *Treasurer*

First National Bank of Boston  
December 21, 1943

*National Federation of Modern Language Teachers*  
*Professor Charles W. French, Treasurer*  
*Boston University, Boston, Mass.*

GENTLEMEN:

Please be advised that as of the close of business, December 20, 1943, we hold for safe keeping in your account \$5000 United States Series B Savings Bonds, due November 1, 1946, Nos. M296950/54, inclusive, fully registered in the name of the Federation.

Very truly yours,

L. H. HOUGHTON, *Assistant Manager*

I have audited the above reports and find them to be correct in every detail.

RAYMOND L. MANNIX, *Certified Public Accountant*

MODERN LANGUAGE JOURNAL  
*Statement of Cash Receipts and Disbursements*  
*from January 1, to December 31, 1943*

*Receipts*

Revolving Fund.....	\$ 100.00
Advertising due from last year.....	450.75
Advertising this year.....	\$1,702.28
Less: Accounts receivable.....	654.66
Cash received from advertisers.....	1,047.62
Cash received from subscriptions.....	5,604.01
Total.....	\$7,202.38

*Disbursements*

1. Due on December 1942 <i>Journal</i> .....	\$ 42.20
2. Printing and mailing of <i>Journal</i> .....	4,437.65
3. Salary, Managing Editor.....	200.00
4. Managing Editor's expenses.....	114.28
5. Salary, Business Manager.....	200.00
6. Clerical assistance.....	250.00
7. Postage.....	147.50
8. Return postage.....	10.83
9. Reprints.....	1.73
10. Stationery and printing.....	55.10
11. Purchase of back copies.....	13.00
12. Refunds.....	26.57
13. Express.....	1.35
14. Telegrams.....	2.07
15. Storage.....	60.00
16. Refunds on new subscriptions.....	90.55
Total.....	\$5,652.83
Add revolving fund.....	100.00
	\$5,752.83
Cash on Hand.....	\$1,449.55

## MONOGRAPHS

*Profit and Loss Statement  
for 12 Months ended December 31, 1943*

<b>I Language Leaflets</b>		
Sales.....	\$ 19.80	
Less: Printing of LL #1.....	16.75	\$ 3.05
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<b>II Vocational Opportunities</b>		
Sales.....	\$ 21.58	
Less: Postage.....	2.16	\$ 19.42
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<b>III Back Copies</b>		
Sales.....	\$260.52	
Less: Postage.....	26.06	\$234.46
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*Division of Profits as per Constitution and by-Laws*

	Federation	Bus. Mgr.	Mgr. Ed.
<b>1. Modern Language Journal</b>			
50% of \$1,000.00.....	\$500.00	\$ 500.00	
50% of 449.55.....		224.78	
35% of 449.55.....	157.34		
15% of 449.55.....			\$ 67.43
<b>2. Vocational Opportunities</b>			
50% of \$19.42.....	9.71	9.71	
<b>3. Back Copies</b>			
50% of \$234.46.....	117.23	117.23	
<b>4. Language Leaflets</b>			
.....	3.05		
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Totals.....	\$787.33	\$ 851.72	\$ 67.43

*Résumé*

Total Cash Received: <i>Journal</i> .....	\$7,202.38	
<i>Language Leaflets</i> .....	3.05	
<i>Vocational Opportunities</i> .....	19.42	
<i>Back Copies</i> .....	234.46	\$7,459.31
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Paid Out: for <i>Journal</i> .....	\$5,752.83	
Federation.....	787.33	
Business Manager.....	851.72	
Managing Editor.....	67.43	
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Total Cash Accounted For.....		\$7,459.31
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Respectfully submitted,

FERDINAND F. DI BARTOLO, *Business-Manager*  
Buffalo, New York  
February 11, 1944

The financial records and vouchers from which this financial report was prepared have been examined. The report reflects a true account of the records of the activities for 1943.

BERNARD A. SHILT  
*Public Accounting Service*

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## • Notes and News •

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### IN MEMORIAM PETER HAGBOLDT

F. W. KAUFMANN  
*Oberlin College, Oberlin, Ohio*

ONE OF MY students once remarked: "I should like to meet Professor Hagboldt. We used his booklets in German class and I liked the human way in which he presents a foreign language to the students." This remark, I think, characterizes my friend and collaborator better than anything I have read in the many reviews of his publications. I myself cannot expect to pay higher tribute to his work than these simple words of my student. They constitute the greatest honor an author of seemingly impersonal textbooks can receive for his efforts: to be considered a friend of the students. That is what Hagboldt tried and succeeded in being: a teacher and a friend of his students. That is also the key-note of his writings. He was a teacher guided by both a genuine understanding of the problems of his subject and the desire to help students and teachers gain the greatest possible profit and pleasure from their work.

Peter Hagboldt began his teaching career rather early as an instructor of German in the Berlitz schools of Belgium. He taught foreign languages in American high schools, and finally became professor of the German language and of language pedagogy at the University of Chicago. Thus he acquired an intimate first-hand knowledge of the pedagogical problems involved in language teaching; but he also practiced the different methods of language instruction, the direct method, the grammar and translation method, and the reading method, as well as their variations and combinations. From practice and observation he knew the advantages and disadvantages of all these approaches and therefore he did not use any one of them exclusively. Rather he tried to synthesize the best features of these methods and to adapt them to the changing conditions of modern language instruction in high schools and colleges. Thus when it became apparent that there was no hope of increasing the time allowed for the study of German beyond a maximum of two years, at least for the great majority of students, he devised plans by which a maximum amount of useful linguistic knowledge could be imparted in a minimum of time. The title of his first grammar and the subtitles of subsequent grammars reflect this intention: *Minimum Essentials of German Reviewed*, *Minimum Essentials Inductively Presented*. Hagboldt's grammars, about which, for obvious reasons, I can report only in a summary manner, were inspired by two main principles: (1) to simplify grammatical rules, (2) to provide the instructor with a sound pedagogical method and to give even the inexperienced language teacher enough help to attain satisfactory results by closely following the instructions of the textbook. That is why Hagboldt adopted the arrangement of the grammar passages in his *Modern German Grammar* and *Deutsch für Anfänger*. Inductive presentation of grammar rules was intended to make the teaching as well as the learning of grammar a more active and intelligent procedure than mere memorizing of rules. Hagboldt advocated the inductive approach, that is, the active derivation of rules from language, for all except short courses. For the latter he accepted the deductive method, which simply states grammatical rules, as a regrettable, yet barely escapable necessity. *A Brief Course in German*, or as he liked to call it, the *ABC*, was devised as a grammar for one year courses in German, providing the indispensable essentials in the most succinct form so that a maximum of time might be devoted to the acquisition of, at least, a useful reading knowledge even during the course of one semester.

The same principle determined Hagboldt's experiments in reading. His opinion, which in the meantime has become a generally adopted practice, was that reading should accompany,

if not precede, the study of grammar. Several readers were written to achieve this purpose in closest coordination with the progress in grammatical knowledge. The very successful *Graded Readers* are not dependent upon any particular grammar, yet follow the general pattern of the most widely used grammars in their gradual introduction of grammatical principles. Their main object, however, is to help the student attain active and passive mastery of the most frequent German words and idioms through constant repetition in meaningful and interesting reading passages. These experiments finally led to the conception of *The Basic German Reader*, a book whose aim is "to present interesting and vital material within those words of the German language which, according to the investigation of Professor B. Q. Morgan, are most frequent and, therefore, most important." When Peter Hagboldt first approached me with such a plan, I hesitated for a long time; for I could not conceive how anything that sounded like German and might interest the students could be written under the rule of the rigorous principles he laid down: (1) only the one thousand words of the Minimum Standard Vocabulary should be used, (2) every one of these thousand words was to occur at least three to five times. The first attempts seemed to justify my objections, for not only were they lifeless and stiff, but every change we made in the text involved such an amount of rechecking and recounting that more than once calamity seemed inescapable. Yet Peter Hagboldt's patience and invincible Rhenish humor overcame all obstacles; as the work proceeded the stories gained in life and meaning. Many a humorous passage had its origin in the "Galgenhumor" which helped to make tolerable the exasperating process of finding situations to fit the words which had not yet occurred in the text. I have always been a great admirer of Hagboldt's patience and meticulous care, but I have never seen patience combined with so much enthusiasm and faith in the ultimate realization of his idea as when he was working on this book. It was to be his last contribution to the pedagogy of modern language teaching; the book was released from the press just one week before a long-expected heart-attack terminated his career and his life. He put into this book all his humor and joy of life, his love for his students and his desire to increase the efficiency of modern language teaching.

Hagboldt's last years were obscured by the most tragic illness that might befall a teacher whose life's work and meaning depend upon the constant interchange of ideas with his students: a serious illness impaired his speaking ability. After various attempts to teach at least a small group of students had failed, he had to retire at an age when, under normal circumstances, he would have approached the climax of his career. Yet in his life, as in his pedagogical work, he refused to yield to adverse conditions; he found a way of continuing his teaching through the intermediary of textbooks and two books on language pedagogy: *Language Learning* and *The Teaching of German*.

As Peter Hagboldt's friend and collaborator for sixteen years, I necessarily have to refrain from any attempt at appraising his contribution to modern language instruction in America. My remarks must be limited to a statement of my friend's intentions and aims. May the slogan of his life and his work: to render a maximum of service even under the most adverse conditions, remain a lasting inspiration to our profession.

### ARTHUR LIVINGSTON

1883-1944

IN THE death of Arthur Livingston we mourn the loss of a distinguished scholar, an inspiring professor, a brilliant journalist, an incomparable translator.

Arthur Livingston early made a name for himself in the field of Romance scholarship by his doctoral dissertation which was a definitive study on G. F. Busenello—*Sonetti di G. F. Busenello and Vita veneziana del '600*.

On the strength of this work he was called to Columbia University where he taught Italian literature and Romance philology up to the entrance of the United States in the first World War. Scholars throughout the country have attested to the inspiring quality of his teaching.

During World War I Livingston was made Italian editor on the foreign press bureau of the Committee on Public Information where for two years he was actively engaged on plans for a post-war settlement of Europe. At the close of the war the interest he had developed in public life and in international relations led him to organize, with Ernest Poole and Paul Kennady, the Foreign Press Service. Livingston thought that the time had come to carry out a plan he had long cherished for drawing Europe and America closer together by developing a better understanding of their cultural aspirations. For six years he brought out through various newspapers and publishing houses a steady stream of books, plays, articles and reviews which he himself chose, translated or revised. His Foreign Press Service became an international clearing house for views on the important questions of the day, and through it he introduced to the American public many writers who had heretofore been but a name—Blasco Ibáñez, Luigi Pirandello, Guglielmo Ferrero, Prezzolini, Papini, Borgese, Moravia, Guido da Verona, Claude Farrère, André Maurois, Octave Aubry, to mention only a few. Many of these writers visited this country at Livingston's invitation and enjoyed the warm hospitality of his home which in those years became a center of literary activities.

From 1920, Livingston reviewed foreign literature for the weekly Book Review of the *Herald-Tribune*. He contributed articles to the *Enciclopedia italiana* and was Italian editor of the *International Encyclopedia*.

Twenty years ago he returned to the academic fold as professor in the Department of Romance languages and literatures. His subjects were the Italian Renaissance, Provençal poetry and the Enlightenment. Of special importance were the studies he carried on or directed on the contributions of the early intellectual emigrants from Italy to the United States. He revived interest in Lorenzo Da Ponte and published a translation of the *Memoirs* enriched by his own personal notes and exhaustive preface. He accumulated great masses of documents on this early period of immigrant culture, part of which he was planning to publish himself and part of which he placed at the disposal of his students.

In the midst of his academic duties Livingston kept alive his interest in European and more particularly Italian productions in the fields of politics and sociology. He himself translated Croce's political essays and edited and translated the monumental works of Pareto and of Mosca. He was engaged in writing his own system of political philosophy when death overtook him.

DINO BIGONGIARI

Columbia University  
New York, N. Y.



## DEPARTMENT OF LATIN AMERICAN CULTURES FORMED AT UNIVERSITY OF ARIZONA

At the University of Arizona we have had separate language departments such as German, French, Classics, and Spanish. In the latter were included also the courses in Portuguese, Italian, and Romance Philology. These latter four have now been merged into a Department of Latin American Cultures.

The French Department and the former Spanish Department carried on regularly once a month the Romance Club. Now the club is continued by the Departments of French and Latin American Cultures. The University itself has for the last fifteen years had two and frequently three functions annually connected with Spanish American interests, to wit:

In the fall, Columbus Day on October 12, known throughout the world as the Day of the Race; and in the spring, Pan American Day, April 14 (usually a radio program), and April 23, Cervantes Day, generally known as the Day of the Language. The first and the last of these three have been programs consisting of a half-hour lecture on a topic of Hispanic-American interests followed by a musical program of Hispanic-American and Spanish songs, dances, and instrumental music.

The Spanish national honor fraternity, Sigma Delta Pi, through its Pi chapter, which is at Arizona, gives receptions to visiting Hispanic artists and celebrities, such as Carola Goya, José Mojica, José Vasconcelos, José Antonio Encinas, Mrs. Isabel de Palencia, Claudio Arrau, La Argentinita, and Carmen Amaya. The chapter also offers annually four medals of the American Association of Teachers of Spanish, to be won by students in four different classes of lower-division Spanish, the examinations being conducted anonymously. The chapter has also contributed to the relief of earthquake sufferers in one Chilean earthquake, two Peruvian earthquakes, and one Mexican earthquake.

The French Department frequently brings French lecturers to the University and occasionally a French movie to one of the city theaters. There is also a chapter of the French national honor fraternity: Pi Delta Phi.

## FOREIGN LANGUAGES IN NEW YORK CITY

DR. THEODORE HUEBENER, *Acting Director of Foreign Languages*

FOR THE first time in ten years the enrollment in foreign languages in the schools of New York City shows an increase. Numerically it is small, amounting to little more than 1200. Its significance, however, lies in the fact that it is a rise, despite the decline in total school population, and that it includes all of the languages.

French and German, both of which had been dropping ever since 1934, show substantial gains. In the junior high schools the former has risen 5% and the latter 8½%. The increase in German is especially remarkable; in the senior high schools it records the largest single gain numerically, namely 300. In the junior high schools it has also added 90 pupils to its register.

Italian which did not begin to decline until 1940 also shows an increase in both types of schools. Similarly, Hebrew has risen in senior and junior high schools.

The strange thing is that Spanish which began its phenomenal rise in 1940 shows a very small gain in the senior high schools and none at all in the junior high schools.

Although the loss of 1% in Latin in the senior high schools is disappointing, that language has increased over 10% in the junior high schools.

Noteworthy, also, is the introduction of a new language, namely, Portuguese. Perhaps, of considerable significance for the future is the fact that this language has been started in a vocational high school and that there are three other schools of this type offering language instruction. One began its Spanish classes this term with 117 students. If foreign languages continue to spread into other vocational high schools, a substantial increase in enrollment may

be expected. Furthermore, the appreciable number of pupils in foreign language classes in elementary schools is not included here.

It is interesting to note, too, that four senior high schools are offering General Language to their low I.Q.'s. and language failures. Perhaps this attempt to provide for the slow pupil will also add to the language enrollment in the future.

In any case, with a curriculum providing for study in eight foreign languages and with an enrollment of almost 140,000, New York City may be proud of its foreign language program.

#### ENROLLMENT IN FOREIGN LANGUAGES

##### *Senior High Schools*

	<i>October 1943</i>	<i>February 1944</i>	<i>Gain or Loss</i>	
				<i>%</i>
French	28,659	28,373	- 286	- 1
German	5,066	5,366	+ 300	+ 6
Greek	34	24	- 10	-30
Hebrew	2,068	2,114	+ 46	+ 2½
Italian	5,206	5,325	+ 119	+ 2
Latin	13,430	13,309	- 121	- 1
Spanish	48,108	48,141	+ 33	+ ½ of 1
Portuguese		100		
General Language		257		
	102,571	103,009	+ 438	+ ½ of 1%

##### *Junior High Schools*

	<i>October 1943</i>	<i>February 1944</i>	<i>Gain or Loss</i>	
				<i>%</i>
French	18,417	19,307	+ 890	+ 5
German	1,058	1,148	+ 90	+ 8½
Hebrew	62	95	+ 33	+53
Italian	2,786	2,858	+ 72	+ 2½
Latin	2,139	2,364	+ 225	+10½
Spanish	11,197	11,191	- 6	
	35,659	36,963	+1304	+ 3
Combined totals:				
French	47,076	47,680	+ 604	
German	6,124	6,514	+ 390	
Italian	7,992	8,183	+ 191	
Spanish	59,305	59,332	+ 27	
Latin	15,569	15,673	+ 104	

#### ANNOUNCEMENTS

THE Coordinating Council of French Relief Societies, 457 Madison Avenue, New York, one of the services participating in the National War Fund and one of the two chief American organizations engaged in French relief, is heartily endorsing Professor Olinger's project to have young students of America correspond with French air cadets now training in American camps.

The Council, devoting most of its time to alleviate the suffering of French prisoners in German camps by sending them food packages and clothing through the American Red Cross as well as preparing vast quantities of children's clothes to be sent to France after its liberation,

is equally interested in maintaining the morale of their fighting men wherever they may be. It is, therefore, appealing to the youth of America to keep up the spirit of these boys, separated from their homes and families and faced with the appalling plight of their country. Letters, showing interest and understanding, would not only comfort them but would also make for still closer ties of friendship between our two countries.

For further details consult Professor Henri C. Olinger, New York University, Washington Square East, New York 3, N. Y.

### AATF REALIA LOAN EXHIBIT

"THE American Association of Teachers of French offers its realia loan exhibit to high schools, college, and teachers' associations. The exhibit, which has been used widely for the past three years, has been recently reorganized and brought up to date. It contains practically all the types of realia which French teachers may secure in America such as pictures, posters, books, maps, songbooks, current newspapers and magazines, films, slides, dolls, puppets, stamps, money, etc. There are also some articles of realia made by high school students and some college and high school language publications. Attention is given to the contributions of the French people now in the United States. There are phonograph records for songs and for conversation. The complete set of Professor Girard's enlargements of French commemorative stamps is included, also reproductions from the Renaissance Collection of the Boston Museum of Fine Arts.

The exhibit is packed in a wooden case and is sent express collect and is returned the same way. Thus one-half of the express cost is assumed by the A. A. T. F. and one-half by the borrowing group. The exhibit is easily placed on display tables, and each division of the exhibit is provided with a sign showing its nature. A mimeographed bulletin giving addresses of the material shown is furnished free to each teacher seeing the exhibit. All inquiries concerning the French loan exhibit should be addressed to the chairman of the A. A. T. F. committee, Dr. Minnie M. Miller, Teachers College, Emporia, Kansas."

### JULIAN GREEN TO BE AT MILLS

JULIAN GREEN, Paris-born American novelist, will be a member of the staff of La Maison Française at Mills College during the summer session of 1944. Announcement of his acceptance of the appointment comes from the Office of the Summer Session, of which Dr. George Hedley is Director. During his five weeks on the Mills College campus, Novelist Green will lecture on the Art of Writing a Novel—how to write and some of the difficulties of the novelist; Some Aspects of Contemporary French Literature and some Contemporary French Writers, with special attention to the work of Charles Péguy; and a consideration of some of the Contemporary French Diarists, such as Goncourt, Amiel, Maurice Barrès, Jules Reynard and André Gide. The lecturer's own Diary will furnish the material for certain readings which he will give.

### LATIN AMERICAN WORKSHOP

OHIO STATE UNIVERSITY is planning a Latin American Workshop to be held from June 12 to July 1 this summer. Señor Ernesto Montenegro, Chilean journalist, and other experts on Inter-American Affairs are included in this workshop planned for teachers and other people interested in learning something about our neighbors to the South.

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## • Correspondence •

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THE JOHNS HOPKINS UNIVERSITY  
BALTIMORE, MARYLAND

February 26, 1944

Dear Sirs:

May I attract the attention of the readers of the *Modern Language Journal* to an article of mine "*de Hitler—l'hitlérisme*" in *Zeitschrift für französische Sprache und Literatur* LVII (1933), p. 451, which dealt with the linguistic situation existing in 1933 and tried to point out the conflicting tendencies which come into play in the question treated by Prof. H. L. Schwarz in *Mod. Lang. Journal* XXV/6 and Prof. C. S. Parker *ibid.* XXVIII/1: "*D'Hitler or de Hitler.*"

Yours very sincerely,  
LEO SPITZER

DEPARTMENT OF FRENCH  
UNIVERSITY OF CALIFORNIA

Berkeley, Cal.  
March 6, 1944

Editor, *Modern Language Journal*.  
New York City.

DEAR SIR:

May I add a few remarks to Professor Le Coq's timely article on the passive voice in French which appeared in the March number of *MLJ*? It is indeed a subject that needs more attention than is given to it in most grammars. Whether students perpetrate sentences like "*Je ne suis pas permis de le dire*" because they actually do not understand the principle involved, or because they mechanically follow the English although they would know better if they stopped to think, is difficult to determine in individual cases. But the rule is at least easy to explain, even if one must warn the student that *obéir* is an exception. It is much harder to distinguish the cases where one uses the reflexive and the active *on* construction, for although one may often take either, there are occasions where only one of the two is suitable. Finally, there are cases where the passive is mandatory in French, and where the agent need not or must not be mentioned. The statement that the passive is "permissible" and only when the agent is mentioned, which Professor Le Coq quotes from grammars without making it clear that he condemns it, is of course completely inaccurate. In the following sentences no other construction could replace the passive, and no agent could well be mentioned.

Les deux armées se rencontrèrent à Pharsale. Pompée fut vaincu et ses troupes furent mises en déroute.

Il a été blessé trois fois au cours de la guerre.

Gustave-Adolphe fut tué à la bataille de Lutzen.

Il a été décoré de la Légion d'honneur.

Le besoin d'être aimé.

Shakespeare est plein de ces petits mystères, et perdrait la moitié de son charme si jamais nous étions menacés de les éclaircir (L. Gillet).

Au lieu d'être ravie . . . elle jeta avec dépit l'invitation sur la table (*La Parure*)

With the exception of the next to last sentence, the *on* construction would be absurd, and the passive being chosen for that sentence, the mention of any agent would be absurd also. And it is equally inconceivable that anybody would add "par César," "par l'ennemi," "par le gouvernement," "par quelqu'un," to the other sentences. Sentences of this type are frequent in French, and that is why it is a serious mistake for grammars to give the impression that the passive must be avoided at all costs, or at most admitted only if the agent is mentioned.

Yours very truly,  
CLIFFORD H. BISSELL

## Reviews

SCANLON, CHARLES L., and CILLEY, MELISSA A., *First Portuguese Reader*  
New York: Oxford University Press, 1943. Price \$1.50. Pp. 157.

This book is indeed a most welcome addition to texts available for instruction in Portuguese. Some authors of earlier elementary readers have presupposed a knowledge of other Romance Languages, particularly Spanish, and after a comparatively brief number of pages have introduced the elementary student to selections of moderate difficulty. On the contrary, the present authors have prepared a reader that is practical for one who is studying Portuguese as his first foreign language.

The twenty-five pages of Part I are carefully graded and treat subjects of general interest, employing a vocabulary essential for everyday conversation. Most of the thirteen selections of Part II were written by Portuguese or Brazilian writers and the remainder, by the text authors. Arrangement of the latter selections is according to difficulty. The final selection, *A Cidade Da Alegria* by Maria Teresa de Aguiar, is a nine page playlet of *três atos*, and is suitable for memorization and dramatization. *Perguntas* appears at the end of the twenty-five lessons, while the first twenty are accompanied also by exercises stressing the fundamental verbs and vocabulary acquisition through cognates and derivatives.

In general the authors' statement in their preface, "It may be begun as early as the end of the first month of instruction" can remain unchallenged. However, the personal infinitive makes its appearance very early in the text: e.g. *escrever* (p. 7), *verem* (p. 16), *escreverem* (p. 17), *cortarmos* (p. 29), *adoçarmos* (p. 29), *estudarmos* (p. 36), *chegarmos* (p. 37), *alojarmos* (p. 37), and *irmos* (p. 39). Also the present subjunctive appears as early as p. 26 in the following commands: *Abra o senhor o seu livro* and *Faça o favor de ler até ao fim*.

Apparently the proof reading of the text was very thorough. Nevertheless, a few errors evaded detection. *Exceto* (p. 25) is listed as *exeto* in the vocabulary (p. 139). The vocabulary seems fairly complete, although the word *siderugia* (p. 88) is omitted.

The text is timely and presents its material in an interesting way. Through its use an efficient teacher should succeed in making Portuguese a vital living experience.

VIRGIL A. WARREN

Carson-Newman College  
(On leave in U. S. Army)

A *Treasury of Russian Literature*. Edited by Bernard Guilbert Guerney. 1072 pages. New York: The Vanguard Press. Price \$4.50.

An editor of a literary anthology is apt to have many enemies. There is the man whose favorite piece of verse was not included; another will resent the scarcity of modern material, while a third will complain of the substance being too archaic or historic. "Too much poetry—too much prose—always the same famous selections—Too many little known names—Too many plays—Too many excerpts with prejudice to the unity—The use of old unsatisfactory translations"—etc. etc.

All these criticisms may eventually be addressed to any editor of an anthology but Mr. Guerney is not an ordinary editor. An editor is a man who uses material at hand, while Mr. Guerney has translated nearly the whole material—over 1000 pages—afew. Beginning with the folklore and the early anonymous masterpieces he ends with the Soviet writers of today. His excellent new translations will be most helpful because previous ones are often not available even to specialists.

Because Mr. Guerney wishes to present entities only, he gives the full text of long novels by Turgenev, Dostoievski, and plays by Chekov and Gogol.

The notes can be traced to Encyclopediae. The reference to plain Novgorod instead of to Novogorod Severski in the introduction to the 12th Century anonymous *Lay of the Host of Igor* will probably be corrected in the next editions. By the way, the question of the authenticity of the *Lay of Igor* is periodically roused; the last to attack this master-piece is the French *Slavist*, Professor Mason.

The introduction by Bernard Guilbert Guerney to this "Grand Tour of Russian Literature" is one of the most delightful readings we have come upon for some time.

M. BENISOVICH

New York University (ASTP)  
New York City

MARK SIEFF, *Colloquial Russian*. Published by the Blakiston Company, Philadelphia. Distributed by E. P. Dutton & Co., Inc. New York, 1944, pp. xxiii+323. \$2.50.

It is very hard to know for whom this book is intended, despite the statement of the author that it is intended for purposes of self-tuition. The average adult, even with considerable linguistic skill, would be entangled in the mass of details which confront him on almost every page. In addition to this, much of the really necessary material is divided between Sections II and III, especially in the case of the pronouns, and the beginner would be confused in trying to work out the definite problems that are here presented. For example, the indefinite pronouns on page 83 need to be carefully checked and compared with the paragraphs on p. 224 ff., before the student will realize how he is required to use them.

On the other hand, not since the publication of Nevill Forbes' Russian Grammar during the First World War have we had such a complete outline of the Russian declensions and conjugations available in a good and clear form. It is not too much to suggest that the long lists of words given here with their accents and individual peculiarities will make the volume indispensable for the serious student who desires to have handy a very definite and complete picture of the Russian language with many of its common but irregular vagaries.

The average student can well use the book as a valued adjunct and guide to Russian grammar and to Russian phrases and vocabulary. Such students will find that the book does more than is promised by the author for the average elementary grammar does not give and does not need to give the rich source of material that is here presented. There can be no doubt that even if it does reach the class of people for whom it is intended, it will reach far more as an invaluable summary and adjunct.

CLARENCE A. MANNING

Columbia University  
New York, N. Y.



MARTIN, RUSSELL, HOPKINS and REBOUSSIN, *At West Point, A French Reader and Review Grammar*. Boston: D. C. Heath and Company, 1943. Price, \$1.80.

This is a revised edition of a successful reader which was first published during World War I, and to which has been added a review grammar by the new editors. It is a very attractive book, not bulky in spite of its 334 substantial pages. Thirty-six cartoons, one at the head of each lesson, and a score of photographs heighten and enliven the interest of the text.

The story contains a sufficient number of words and popular expressions to make it attractive to the student, without, however, burdening him with too many idioms of limited use. It is well written and has been brought up to date by Messrs. Hopkins and Reboussin, who have put in it as much life as one can expect to find in a book of this nature. They have realized a real feat in the matter of proportion, introducing the right amount of the right material at the right moment. The two boys whose activities are described at West Point are congenial human beings whom we can see not only on duty or in the classroom, but also in social life, at a dinner, at a dance and on vacation, with their families, at the restaurant and at the barber's, shopping, driving a car, taking the train, the bus or the subway.

Although not quite so well suited for girls as for boys, this text is timely and will probably appeal to most of the students for whom it was intended: intermediate classes in College, Military Academies and High Schools. The drills, composition exercises and questions at the end of each lesson, are meant primarily to help the students to enlarge upon the subject-matter while assimilating the vocabulary and the fundamentals of grammar.

Most grammatical explanations are excellent, although a few may prove too abstract or too long (e.g., those regarding the agreement of the past participle) for high-school students. The use of *c'est . . . qui* or *que*, that of *qui* and *quel*, or that of the imperfect tense for instance, are explained and illustrated in a very simple, yet most precise and original way. The authors have generally taken the trouble to use for their illustration terms and expressions already found in the text, which is again a good feature of their work. Their "Remarks on Vocabulary" are well selected, limited to the essential. They will be of much value in helping the students to develop a feeling for the language.

As with grammar, pronunciation is systematically reviewed, "à petites doses," in each lesson. Group breath, liaison, intonation, length, tonic accent, common errors, etc., are considered in turn. Phonetic symbols are introduced little by little, as needed. Adequate pronunciation drills are provided; they are good. But it is unfortunate that here the authors have used words and phrases which are not in the text, nor in the vocabularies at the end of the book. Some students will be disappointed when they have to resort to a dictionary in order to find the meanings of *creuser la terre*, *serres les rangs*, *le beau noeud*, *ragotin*, *déplantoir*, *calepin*, *paletole*, *escabeau*, *recette*, *boutade*, *firole*, *puits*, *brouette*, *liane*, *carafe*, etc., or *cafard*, which might have been introduced in the text. There are some rules that should have been given only as "general rules," e.g., the one concerning the pronunciation of *s* between two vowels. Others might have been ignored entirely, e.g., that regarding the pronunciation of closed *a* in the endings *ation*.

The English-French vocabulary at the end of the book contains references to the "Remarks on Vocabulary" that are found in every lesson. This should prove very helpful in the composition exercises. On the other hand, many instructors will undoubtedly deplore the absence of a table of the conjugation of regular and irregular verbs. But this drawback detracts little from the merits of a work which, it seems to the reviewer, must be classed as one of the best and most original among the recent contributions to the teaching of the French language.

ALPHONSE V. ROCHE

Northwestern University  
Evanston, Illinois

*Editor's Note.* It may interest our readers to know that Professor Hopkins, one of the co-

authors of this book, is actually a prisoner in the Philippines. It is our fervent hope that he will be able to rejoin our ranks as soon as the war is over.

RHODES, S. A., *The Contemporary French Theater*. New York: F. S. Crofts and Co., 1942. Price \$3.50.

The author, who is on the faculty of the College of the City of New York, has made here a valuable contribution to the field of textbooks.

First he gives us an excellent survey of the modern French theater, which he divides into three parts: the theater before 1894; the theater from 1894 to 1914; the theater after 1914, each part being subdivided so as to show the numerous trends in contemporary French drama which Mr. Rhodes analyzes completely and with a scholarly precision.

Then the author introduces the reader to nine plays which he has chosen as being the most representative ones of their times, and though some people might disagree on the selection, we must admit that it is quite a fair one and that it will satisfy the majority of readers. These plays are, in the chronological order which has been adopted by Mr. Rhodes: AMOUREUSE by Georges de Porto-Riche; PELLEAS ET MELISANDE by Maurice Maeterlinck; LE REPAS DU LION by François de Curel; L'ANNONCE FAITE A MARIE by Paul Claudel; CROMEDEYRE-LE-VIEIL by Jules Romains; MARTINE by Jean-Jacques Bernard; L'HOMME ET SES FANTOMES by Henri-René Lenormand; LE TOMBEAU SOUS L'ARC DE TRIOMPHE by Paul Raynal; LES PLUS BEAUX YEUX DU MONDE by Jean Sarment.

Each play is preceded by a study of its author, an excellent analysis of the play itself, and a good bibliography. The proofreading has been very thorough, and I discovered only two mistakes, one on page 59 where "St. Mandrille" is misspelled and should read St. Wandrille, and the other one on page 131 where "ne peuvent êtres soumis" should read "être soumis." The footnotes to the plays are adequate and carefully worded, but I found a few idioms and peculiar expressions which were neither translated into English nor explained, though a student of French, even an advanced one, might find them hard to understand. Such are the following: "Y n'aurait plus manqué que ça que Robert les aurait vues" p. 98; "avec cela qu'elle est déjà si belle votre Violaine" p. 150; "rapport à la blessure . . ." p. 255; "il me court après" p. 260; "à bien parler" p. 269; "gars de section franche" p. 354.

The idiom "la crois et la bannière" answering the question: "que faut-il donc pour vous décider?" does not refer to the legion of honor as stated in a footnote p. 33—the idiom seems more ancient than the Napoleonic era—but to the cross and banner which are carried in church processions especially in welcoming a bishop (Larousse du XXème siècle). Strictly speaking, too, the Opera House in Paris is not on the Avenue de l'Opéra as stated on page 105 but on the north side of the Place de l'Opéra, while the Avenue de l'Opéra runs from the south side of the square.

Such minor inaccuracies do not lessen in any way the value of the book. It is in fact one of the best editions of plays I know, and I strongly recommend it to anyone interested in contemporary French drama.

AGNÈS DUREAU

Western Reserve University  
Cleveland, Ohio

CHAMBERLAIN, JOHN L., Jr., and TILLER, FRITZ, *Vom Kennen zum Können*. New York: F. S. Crofts and Company, 1944. Cloth. Price, \$1.85. Preface pp. v-vi; text, 1-150; Vocabularies, 151-208.

The last few months have produced a profusion of "Military German" texts for class use. One is tempted to predict that many of these will, by the time this review is printed, be as up-to-date as last year's weather reports. It is to be hoped that the optimistic publishers

already have in preparation their various versions of "Post-war German" so that their financial loss will not be too great.

The authors of *Vom Kennen zum Können*, since their book was written for use at West Point and is thus assured of a stable future, have not wasted their time. The book is admirably suited to the purpose for which it was prepared, and if they will prepare parallel lessons for ordinary use to replace the military material which takes up the last third of the book, it should find general acceptance for use in advanced conversation classes.

There are very few even reasonably good textbooks available for conversation classes. From a practical teaching standpoint *Vom Können zum Können* has all the required features to make it a good book. The vocabulary, with the exception of the last twenty lessons which should eventually be demilitarized, is limited to an adequate vocabulary concerning everyday life. The idiom is definitely modern and includes the indispensable language of gadgetry (*Drehbleistift*, etc.) and such colloquialisms (*kaputt*, etc.) as are necessary to twentieth-century conversation.

The exercises are very carefully constructed. Each one stresses one grammatical feature and "rubs it in" effectively. Paradigms are printed in heavy type. The student is expected to commit all of the bold-face material to memory. The English translation is never on the same page with the German material which is being presented. Space is provided for additional notations during the class period. Each lesson contains enough material for one rapid-fire conversational hour.

There are two features of the book to which the reviewer takes exception. Instead of the entire definite article, only the letters *r*, *e*, *s*, are printed with nouns when they are first introduced, to indicate the gender. Perhaps those teachers who are not allergic to typographical tricks will not be annoyed by this. Grammatical explanations are in German. Since the most welcome feature of the book is its excellently chosen, carefully limited, vocabulary, all of which the student is required to retain, it seems odd that he should be burdened with an additional specialized terminology which is not a part of the subject matter of everyday speech. I presume that this is done in order that the entire class period can be conducted in German. However, a quick English explanation would probably save time that could be devoted to developing the other vocabulary.

Our department has but one military student. He was given the book and put through it thoroughly. His reaction was enthusiastic and the improvement in his command of German was very marked. The careful structure of each lesson and the very gradual progression in difficulty noted in this book should make the transition from *Kennen* (A good basic course in the language is a prerequisite) to *Können* easy with classes which are small enough to permit each student to speak often during one period. In their effort to provide an effective way of developing an active vocabulary which can be completely mastered and then retained the authors of this book appear to have succeeded remarkably well.

WILLIAM KURATH

University of Arizona  
Tucson

Y VA DE CUENTO, Erwin K. Mapes and Juan López-Morillas, Ginn and Company, New York, \$1.20.

Here is a reader that is lively and engaging in subject matter, yet simple enough Spanish to be read by beginners. There is a surprising amount of grammatical constructions to be found, which illustrate the rules taught in first year grammars, and a minimum of those stylistic exceptions to rules which confuse the beginner and clutter up a text with necessary explanations and notes. Graded progressively in vocabulary, idioms, and grammatical material, the book should fit in with any grammar, early in first year work, or could be read independently, for grammar review or for early reading. Foot-notes and vocabulary are well prepared to offer necessary help in accurate translation, and a set of exercises presents for the

inexperienced teacher suitable aids for conversation and drill. The collection consists of anecdotes, folktales, and stories which are sufficiently mature in subject matter to hold the interest of college students. Though they are original stories or adapted from folk tales, the Spanish is excellent, and not at all the "manufactured Spanish" so often found in texts of this kind. Full-page illustrations in black and white, drawn by Thurman French, add to the attractiveness of the little book.

PAUL THOMAS MANCHESTER

Vanderbilt University  
Nashville, Tennessee

SIMMONS, ERNEST J., *An Outline of Modern Russian Literature (1880-1940)*  
Cornell Press. Ithaca, New York: 1943. Price: \$1.00. 93 pages.

Ernest J. Simmons, Professor of Slavic Languages and Literature at Cornell University, is a pioneer by temperament and this *Outline* shows a good bit of that pioneering spirit.

The little volume will be welcome to all teachers and students of Russian in this country, and we shall not be astonished if the book will be translated into other languages, even into Russian. It fills out a decided need as a guide into the sphere of the late Nineteenth and early Twentieth century literature up to the Second World War.

It was once said that for the ordinary American reader, this subject appeared like a vast desert with only two peaks: Tolstoy and Chekhov, as far as the pre-revolutionary period is considered. Recent Soviet literature is even less known and reminds one of old maps with the inscription "unexplored area." But with a guide like Prof. Simmons, a trip through this atoll-sea becomes quite safe.

How a subject like this could be concentrated into 74 pages, remains the author's secret. It was mainly made possible through the use of a highly concentrated, clear-cut, and expressive phrase in the characteristics of personalities and tendencies. In order to make himself quickly understood, Prof. Simmons constantly supplies comparisons to English literature as for instance, about the "almost James Joycean technique" of Bely and Remisov. Writers like these latter are given about a page in the *Outline*; only a few authors receive a more detailed study, and the others—the *dii minores* or rather the *petits-maitres*—emerge before the reader like a medal-profile, by the forceful and precise Simmon's phrases.

The relation between literature and the state in a country that has not known peace since 1914 is frankly exposed, and in conclusion the author says: "Soviet literature has scarcely begun to realize its vast potentialities, but its present vitality, positive affirmation and soaring faith give promises of a great future."

This future is built on a foundation of bones, a foundation which includes the names of many: Gumilyov, Mayakovski, Yesenin and the bloody sweat of so many others.

A Selective Guide to English translations of Russian authors closes the book. Remembering the quality of some older texts, it is hoped that the biographical assistants to Professor Simmons showed the highest degree of severe criticism in rejecting some *traduttori-traditori*.

MICHEL BENISOVICH

New York University (ASTP)  
New York City

DA CUNHA EUCLIDES, *Rebellion in the Backlands*, Brazil's Greatest Classic, *Os Sertões*, Translated by Samuel Putnam. Chicago: The University of Chicago Press, 1944. Price, \$5.00.

In what may be called our "Era of the Good Neighbor," many books have been written about Latin America with the aim of getting North Americans to understand the South Americans better. Books have been translated with the same objective. None probably fulfills this purpose better than the translation of *OS SERTÕES* by Euclides da Cunha, magisterially done by Samuel Putnam.

The SERTÕES is the classic epic of the Brazilian hinterlands. The writer, according to his own statement, set out to write a historical report of the military expedition sent by the Brazilian Government at the end of the 19th century to suppress the rebellion of a small band of backwoodsmen, led by an aged, religious fanatic against the Republican Government, which was then in its infancy. It took several campaigns to stamp out the rebellion and exterminate the 5000 men, women, and children that withstood the onslaught for almost a year. This dark episode in the history of Brazil is related by da Cunha not, as he says, in defense of the backwoodsman, but as an attack, involuntary though it were, of "those extraordinary representatives of civilization who exhibited so lamentable a degree of barbarism toward semibarbarians."

This masterpiece of Brazilian literature turned out to be something more than a history. It is in part a scientific treatise dealing with the geography, geology, botany, and zoology applicable to the hinterlands. It is somewhat of a novel, too, with the crude, eccentric mystic, Antonio Conselheiro as the hero, for it depicts the life of a people little known outside their habitat even by Brazilians themselves at the turn of the century. The author describes the backlands of Brazil—the land, the climate, the plants, the people, not only with the deep knowledge of the scientist, but with the skill of the painter inspired by the beauties of nature when she is prodigal, and the sympathy and understanding of one who feels a community of spirit with the subject of his writings. He tells the truth, as he says, even though at times the reader recoils at the ugliness of it.

The splendid introduction by the translator gives the theme of the book, its evaluation by different critics, the character of da Cunha as revealed in this masterpiece, how he compares with some of the other great writers of literature, and a biography of the man. There is also a preface by Afrânio Peixoto, member of the Brazilian Academy of Letters, giving an appraisal of the author and his work.

There is a bibliography of the works by Euclides da Cunha and about him that would be very helpful to any one desiring to make a special study of this author.

Copious notes help in explaining difficult passages.

Maps of the Brazilian hinterland illustrate the inside covers and several attractive black and white cuts are interspersed throughout the book.

The book has a list of the principal events of the Canudos campaign in sequence from the date of its inception in October 1896 to its termination in October 1897.

The author's notes to the third edition, covering approximately four pages of fine print in the back of the book, give enlightening information as a defense of certain criticisms levelled by his contemporaries.

A glossary of botanical and zoological terms and of Portuguese terms in regional use with their English equivalents is included. A complete name and subject index at the end of the book is an added feature.

This book is of value, not only in presenting to North Americans a part of Brazilian history, but in giving them an insight into the character and psychology of the backwoodsman who is still a living part of Brazil and in picturing for English-speaking readers that part of Brazil that has been castigated by droughts in a manner possibly a little comparable to parts of our own West from which our native sons, too, have fled when nature turned against the land.

BELMIRA NUNES

*James Monroe High School  
New York City*

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## • Books Received •

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### MISCELLANEOUS

- Whyte, John, *American Words and Ways* (Especially for German Americans). The Viking Press. New York. 1943. Price \$2.50.
- Brown, Robert T., *Modern Latin Conversation*. D. C. Heath & Co. New York. Price \$.40.
- Hazard, Paul, *Books, Children and Men*. Translated by Marguerite Mitchell. The Horn Book Co. Boston, Mass. March 1944. Price \$3.00.
- Roberts, Charles W., Harris, Jesse W., Johnson, Walter G., *A Handbook of English*. Oxford University Press. New York. Price \$1.35.
- Jones, Daniel, *An English Pronouncing Dictionary*. E. P. Dutton & Co., Inc. New York.
- Pei, Mario A., *War and Peace*, S. F. Vanni, New York 1943. Price \$5.00.

### FRENCH

- De Poncins, Gontran, *Jean Ménadiéu*. Brentano's. 1944.
- Cru, Albert L. and Guinnard, Aurea, *Le Français Moderne*. The Macmillan Co. New York. 1942. Price \$1.80.
- Péguy, Charles, *Notre Dame* (Collection Catholique). Editions Variétés. Montreal. Price \$.40. Postpaid \$.45.
- Chesterton, G. K., *La Barberie de Berlin-Lettres à un Vieux Garibaldien*. Translated from the English by Isabelle Rivière. Editions Variétés. Montreal. Price \$1.00. Postpaid \$1.10.
- Harvard Studies in Romance Languages. *The Life of Saint Dominic*, in Old French Verse. Critically edited by Warren Francis Manning. Cambridge: Harvard University Press. Price \$4.00.
- Sister Marianna Gildea, R. S. M., *Expressions of Religious Thought and Feeling in the Chansons de Geste*. The Catholic University of America Press, Washington, D. C.

### RUSSIAN

- Sieff, Mark, *Colloquial Russian*. E. P. Dutton & Co., Inc. New York. Price \$2.50.
- Russian-English, English-Russian Dictionary. 2 Volumes. 1944 Edition. Compiled by Professor V. K. Müller. Published by The Blakeston Co., Philadelphia. Distributed by E. P. Dutton & Co., Inc. New York. Price \$3.00 per volume.

### SPANISH

- Seps, Selma Borston, *Visitamos La Habana*. Harper & Bros. New York.